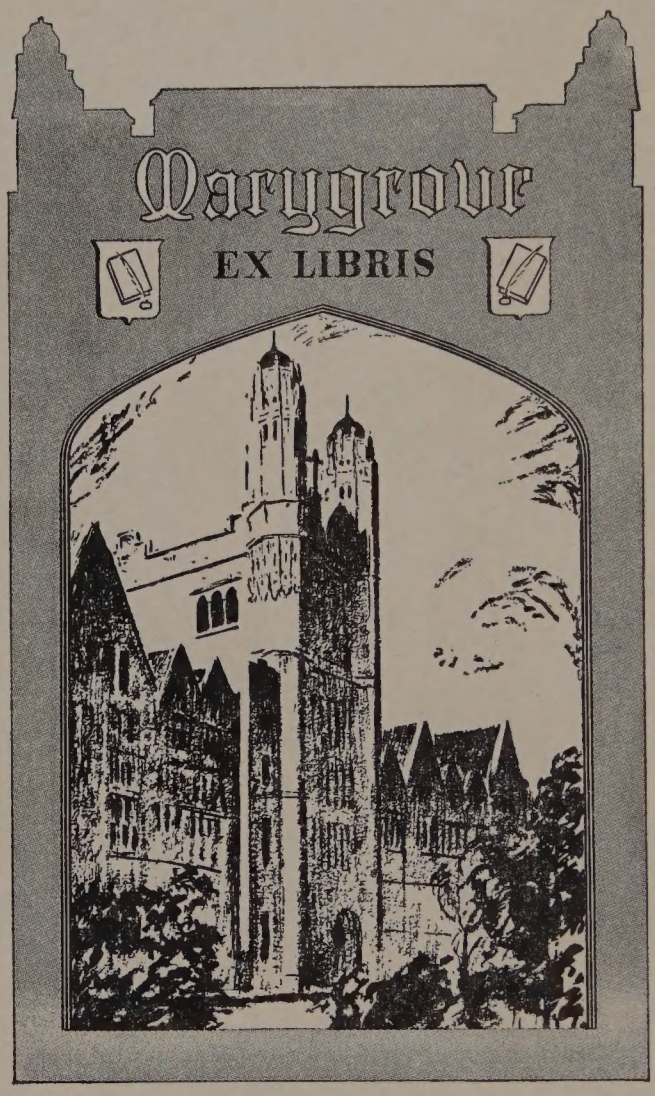
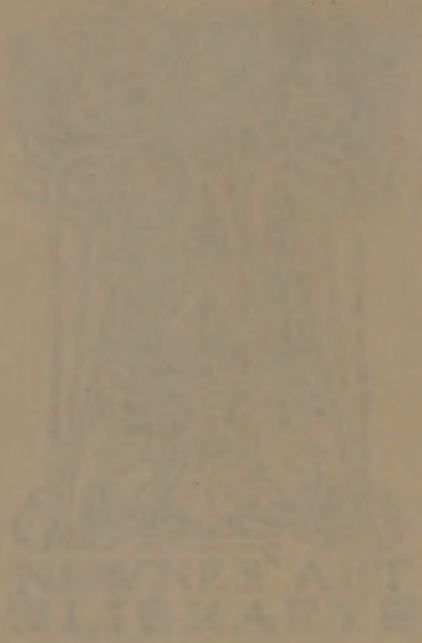

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SIR ANTHONY VAN DYCK



photo. Anderson.

Thomas of Savoy.

from the picture by Van Dyck in the Royal Gallery, Turin.

SIR ANTHONY VAN DYCK

Hugh Stokes.



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SIR ANTHONY VAN DYCK

BY HUGH STOKES

ANTHONY VAN DYCK was born in a house in the Groot-markt at Antwerp, on March 22, 1599, and his baptism took place in the cathedral church of that city on the following day. His father, Frans Van Dyck, was a wealthy silk-merchant, and the family occupied a position of some importance amongst the rich burghers of the famous trading centre. It is said that the Van Dycks migrated originally from Holland, but the story lacks corroboration, the painter's grandfather being the first of that name of whom we have actual evidence. Van Dyck's genius appears to have been inherited from his mother. The legend that Frans van Dyck was in early life a glass painter is very doubtful, but his wife, Maria Cuypers, was celebrated for her skill in embroidery and the designing of flowers. The name of Cuypers had already appeared in the books of the Guild of St. Luke, and a love for art was evidently hereditary in the family. Several Van Dycks had previously practised in Antwerp as artists, but their kinship to Frans Van Dyck has never been established.

Of the boy's early days we know practically nothing. He was the seventh child of a family of twelve, and the eldest surviving son. Of his five surviving sisters, one married a notary, one became a nun, and two entered that curious community, which still exists in many of the larger Flemish towns, known as a *béguinage*. The other brother took priestly orders, and became pastor in the village of Minderhout. The household of Frans Van Dyck was thus one of considerable refinement. Unfortunately the mother of such spiritually inclined children did not rule over them long, for Maria Cuypers died in 1607.

Two years later the boy Anthony was enrolled on the lists of the Guild of St. Luke, and then apprenticed to Hendrik Van Balen, an artist of much technical skill who had formerly been a pupil in the studio of

Rubens. Whether the young Van Dyck had already been under any tuition is not known, and the exact duration of his pupilage with Van Balen is doubtful. Between 1615 and 1617 he was living in an establishment separate from that of his father, sharing a large house in Antwerp with his friend the younger Breughel, son of "Velvet Breughel." He already had pupils, one of them Servaes, and a series of pictures of Christ and the Apostles which he painted at this time attracted the attention of Rubens. The tradition that he was the pupil of Rubens is now denied. The elder painter did not particularly care for pupils, and, in a letter dated 1611, told a friend that he had refused over one hundred, some being relations, and that by so doing he had quarrelled with close friends. Van Dyck did, however, work in the studio of Rubens, but as an assistant. A famous story relates that one day, according to his custom, Rubens left his house for a ride across country. The assistants were seldom allowed into the private painting-room of the Master. But, anxious to see the work upon which he was engaged, they prevailed upon a servant to unlock the door. In a crowd they rushed across the room, and by fatal mischance, some blunderer brushed against the wet canvas, injuring a most prominent part. There was but one thing to be done. It was proposed and agreed that in all haste Van Dyck should endeavour to restore the damage. This he did to the general satisfaction, and it was thought that detection was impossible. Next morning Rubens called the youths into his studio, and asked for an explanation. This was given, and Rubens' action speaks well for the great master's urbanity of temper and sense of justice. So pleased was he with the dexterity of Van Dyck's brush that he allowed the work to stand without alteration. Descamps, an early biographer, states that the picture is the famous *Descent from the Cross* in Antwerp Cathedral; but another authority, Mariette, says that the injury occurred to the figure of St. Sebastian, forming part of the *Virgin adored by Saints* in the church of the Augustinians.

Van Dyck was rapidly becoming an artist of some fame. In February 1619 he was admitted a member of the Guild of St. Luke, an unusual honour for one so young. It is noteworthy that on the list of the Deans of the Guild but two names appear in capital letters, those of Rubens and Van Dyck. Anthony was now the first of Rubens' many assistants. From the paintings of the Master he made drawings for reproduction by the engravers, and he also completed in oils the details of the cartoons sketched out by Rubens for reproduction in tapestry. So well known had Van Dyck become, that the Jesuits, when they commissioned Rubens for thirty large paintings, stipulated that the greater part of the preliminary work, usually carried out by less talented assistants in the huge manufactory of pictures controlled by the Master, should be delegated to Van Dyck alone. The youth was also employed upon independent compositions. *Christ bearing*

the Cross was placed about this time in the Dominican church of St. Paul at Antwerp. Two pictures in the London National Gallery, generally accepted as works of this period, a portrait of the artist, and the impressive study of Cornelius van der Geest, show to what an extraordinarily high standard of technique Van Dyck had thus early brought his art.

At that moment Rubens was without a serious rival, and monopolised not only the whole of the art patronage of the Netherlands, but also a considerable portion of that bestowed by the monarchs and noblemen of the rest of Europe. An English agent, in a letter of advice to the Earl of Arundel, writes: "Van Dyck lives with Rubens, and his works are beginning to be scarcely less esteemed than those of his Master. He is a young man of one-and-twenty, his parents are persons of considerable property in this city, and it will be difficult therefore to induce him to remove, especially as he must perceive the rapid fortune which Rubens is amassing." These efforts were successful, however, and Van Dyck visited England for the first time. Little is known about his journey, except that his stay was short. By an Exchequer Order dated February 16, 1620, he received "one hundred pounds by way of reward for special service by him performed for his Majesty," and in the books of the Privy Council there is registered, under the date February 28, 1620, "a passe for Anthonie van Dyck gent his Ma^{ties} Servaunt to travaile for 8 Months." It is strange that Charles, who was so enthusiastic in later years, should have failed to recognise the talent of the artist. Possibly court intrigue explains his lack of appreciation. Van Dyck's protector, the Earl of Arundel, had little friendship for the reigning favourite Buckingham, who patronised Daniel Mytens, recently created "one of his Majesty's picture drawers in ordinary." No adequate explanation can be given why Van Dyck should be termed the King's servant, and the pass granted for a restricted period. Van Dyck probably painted the full length of James I., now in the Royal Collection at Windsor, from materials supplied by Charles, but there is no existing record that he received any official appointment.

The artist returned to Antwerp, and in 1623, by the advice of Rubens, set out for the grand tour through Italy which every young painter used to consider an essential part of his education. There is nothing to support the idle slander that Rubens was jealous of his brilliant assistant, everything rather tends to prove that the two men had a genuine affection for each other. Van Dyck gave the Master a magnificent *Betrayal of Christ*, which was placed in a prominent position in Rubens' mansion, and at his death was bought for the collection of the King of Spain. Van Dyck also painted a portrait of Isabel Brant, Rubens' first wife, and presented it to her husband. Scandal has always made free with the names of those ladies who sat for their portraits to Van Dyck. In this case we are invited to believe that Rubens considered the personality of Van Dyck too attractive for the company of his

handsome spouse, and therefore did his best to expedite young Anthony upon his tour. His actions hardly justify this tale, for he gave Van Dyck the best horse in his stable. On October 3, 1621, in company with an Italian nobleman, Anthony Van Dyck started upon a prolonged series of wanderings which were to have a pronounced effect upon the development of his later style.

It is necessary here to relate an anecdote which, although thoroughly discredited, can never be entirely disassociated from the history of the artist. The story runs that within a few days of his farewell to Antwerp, Van Dyck met a peasant girl in the little village of Saventhem, between Brussels and Louvain. Artists are proverbially susceptible to the charms of what is called in gentle irony "the weaker sex." It is part of the artistic creed that a clever craftsman should have a soft heart. Van Dyck was never an exception to this pleasing rule, and, according to tradition, remained in Saventhem a willing slave. If Love is "an ignis fatuus that bewitches, and leads men into pools and ditches," then, metaphorically speaking, Van Dyck's affections were engaged in wild steeplechases during the whole of his life. At Saventhem he dallied so long that Rubens came from Antwerp to bid him continue his journey. If we ask for proof of this affecting history, there is the celebrated picture of *St. Martin dividing his cloak with a Beggar*, which the artist painted when he was not making love, and then gave to the parish church of the village.

Unfortunately for the sake of romance the tale is quite untrue. Van Dyck did stay at Saventhem, but not in 1621. He also had an affair of the heart, proposed to the lady, and was rejected by her father with a certain amount of contumely. The pictures in the church were commissioned by the Lord of Saventhem; the lady was Isabella van Ophem, daughter of a magistrate. The incident, which does not appear to have troubled either party very deeply, may have taken place in 1629. There was certainly no peasant girl, and Van Dyck was not long in travelling across Europe, for he arrived in Genoa on November 20, 1621.

Genoa contained a thriving colony of Flemish artists, many of whom were old friends of Van Dyck. One of his most delightful portraits commemorates Lucas and Cornelius de Wael. With them he doubtless planned out the itinerary which he followed during the five years he spent in Italy. From Genoa he went to Civita Vecchia, stopping in Rome for a short period, then successively visiting Florence, Bologna, Venice, Mantua, and again returning to Rome for a longer stay. Afterwards he settled in Genoa, which he made his headquarters for over three years, with flying journeys now and again to Palermo and other important towns. The whole of this time he was actively at work. The sketch-book in the possession of the Duke of Devonshire at Chatsworth, proves how assiduously he studied and dissected the masterpieces of Titian, and the Venetian school generally. Gradually he discarded subject compositions of a mythological or religious type for

portrait painting. In Genoa, and also in Rome, he executed several of the finest portraits we have from his brush. Those devoted to the nobility of Genoa were never surpassed. Ninety-nine portraits attributed to Van Dyck are said to exist to this day in the majestic palaces which stand on the hill-sides of the Italian city. Attention must be drawn particularly to the equestrian figure of the Marchese di Brignole-Sala, and also to the exquisite portrait of the young Marchesa. Traditional scandal relates that in this case the painter's heart was fluttered, and the success of this canvas is not altogether attributable to mere professional feeling. Another notable sitter was Spinola, who has been also immortalised in the *Surrender of Breda* by Velasquez. In Rome Van Dyck was not less engaged. A former papal nuncio in the Netherlands, Cardinal Bentivoglio, patronised him, and the portrait in the Pitti Palace has always been the subject of enthusiastic praise. The Roman nobles gave the artist many commissions, but life in the eternal city was not congenial. The Flemish painters who had settled in Rome lived up to their national character, and were notorious for their boorish dissipation and vulgar antics. To their intense surprise and anger the refined and aristocratic Van Dyck refused to join them. He had no objection to the sowing of wild oats. From what we are told of his character he knew all that could be learnt of the various ways in which to kill idleness. But he preferred to follow his pleasures in a decent and orderly fashion, and, if he was to be unmoral would at all events not be unmannerly. There is the faintest suspicion that at times Van Dyck became priggish, a distressing complaint from which even the best of men suffer—indeed it is the best of men who are always in the most danger. The Flemish artists in Rome were doubtless tiresome fellows, living in an atmosphere of pothouse. They were probably poor craftsmen, and conceited, as all bad painters are. But they were compatriots, and it was cruel of Van Dyck to play the lord in a manner which was clearly offensive. Over the flagons these poor daubers grew sentimental as they dreamed of loves they had left behind in the streets and courts of Antwerp; through the thick smoke they saw visions of those Flemish plains from which they were exiles. It is good in a strange land to meet a man fresh from home, and it is not proper that the son of a silk-merchant should give himself "airs," even though he be in the habit of consorting with princes. Retaliation followed. The visit of the "painter cavalier" was made so unpleasant that Van Dyck left Rome for the second time after a brief stay.

All this while his family in Antwerp were worrying him to return. Shortly after starting upon his tour, his father, Frans van Dyck, died, and it became necessary that the eldest son should return to close the estate. From time to time the eldest sister was compelled to take action before the judicial authorities in order that the legal matters should be kept open. Anthony appears to have settled in Genoa as if for a permanency. He had no lack of work, his fame was increasing,

and he made friends of many nationalities. His technique was improving in quality. The paintings which date from these years show that the restrained colours of his earlier palette were making way for the rich, warm tints which he borrowed from the Venetians. At Genoa he painted the portrait of Nicholas Lanier, and the contemporary account written by a Mrs. Beale tells us how he did it. "Mr. Lanière himself told me he satt seaven entire dayes for it to Sr. Anto. and that he painted upon it of all these seaven dayes, both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that tho' Mr. Lanière satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction." Either in Florence or in Rome, Van Dyck met for the first time Sir Kenelm Digby, an eccentric personality, an enigma to this day, a man of great talent, considerable wit, and much madness. At Turin the artist saw the Countess of Arundel. At last, in December 1625, he started upon his return. How long he was travelling, and which route he took, are both unknown. He was probably in Aix, possibly passed the time of day with friends in Paris. He may have reached Antwerp in a few weeks, but there is no exact proof of his residence in that city until March 1628. This date may be accepted as marking the summit of his career.

For six years Van Dyck worked in his native place. He became Court painter to the Regents Albert and Isabella of Austria, and although not yet thirty years of age, ranked with the greatest artists of his age. Rubens being now engaged in diplomatic missions entailing long journeys to distant parts of Europe, the field became clear for Van Dyck. It is impossible to specify in any detail the multitude of magnificent portraits which he painted during these years. Some of the most striking are those of the Dowager Queen of France, Marie de Medici, and her son Gaston, duc d'Orleans; Philippe le Roy, and his wife, now in Hertford House; Liberti, the organist; the Abbé Scaglia; his fellow pupil Snyders; the Duke and Duchess of Croy; the exquisite Maria Louisa de Tassis, in the Lichtenstein Collection at Vienna; and the Prince de Neuberg. Of historical and religious subjects, he completed *Venus at the forge of Vulcan*, *Samson and Delilah*, a *Lamentation over the body of Christ*, and many others. His technique was again changing. The wild and hurried movement which he had learnt from Rubens was giving place to a quieter and more imposing method of composition. Even the richness of colour which he had brought from Venice, that manner which Sir Joshua Reynolds said "supposes the sun in the room," was being mellowed.

There is little personal history of "Signor Antonio," as he was called after his long residence in the south. In 1628 he made his will, describing himself as "painter, bachelor, and in good health." His sisters were left sole heirs, and after their deaths the estate was to go to the poor of Antwerp. Small legacies were left to old servants and

others. He also joined the Confraternity of Celibates in connection with the Society of Jesus. Two years later he invested 4800 florins in a municipal loan, which produced an annual return of 300 florins. He also received a yearly pension of 250 florins from the Court at Brussels. His travels did not extend far. He went to the Hague, and paid a surprise visit to Franz Hals at Haarlem. Without mentioning any name he asked Hals to paint his portrait, but said that he had but two hours to spare for the sitting. Hals sat down to his easel, and completed the work within the given time. Then Van Dyck, after praising the execution, remarked that portrait painting seemed to be a simple matter, and that he should like to make an attempt. In a moment positions were changed. Hals became the sitter, Van Dyck the artist. It was not long before Hals became aware that the stranger was no amateur. At last he got up from his chair, and cried, "You are Van Dyck; no person but he can do what you have now done." Historians point out that the tale is improbable, but it does not seem impossible.

There is a tradition that Van Dyck paid a short visit to England during one of these years, although no evidence can be cited to support the story. It is said that he lodged with his friend George Geldorp in Drury Lane. George Geldorp was a portrait painter who had passed his pupilage in Antwerp, and had been admitted a member of the Guild of St. Luke. He "was mighty great with people of Quality in his Time, & much in their favour, he used to entertain Ladies and Gentlemen with wine & hams & other curious eatables, & carried on intreagues between them." With such attractions the Geldorp household must have presented many points of interest to the romantic mind. Van Dyck had other good friends in London. Nicholas Lanier was one, the Master of the King's Music; another was Sir Kenelm Digby, with what a contemporary writer chronicles as "a flowing courtesy and civility and such a volubility of language as surprised and delighted." Sir Kenelm was also described as "the very Pliny of his age for lying," and "half sage, half charlatan." Clearly a man to meet in this world of dullards.

Persistent efforts were being made to induce Van Dyck to settle in England. Endymion Porter, agent for Charles I., in the Netherlands, bought *Rinaldo and Armida*, now in the possession of the Duke of Newcastle at Clumber, and forwarded it to the Royal Collection. Van Dyck painted portraits of this brave gentleman and of the Duke of Buckingham. Sir Balthasar Gerbier also endeavoured to prevail upon Van Dyck to try the court of Charles. Sir Balthasar, one of the king's agents, combined diplomacy with picture dealing, two pursuits which seem equally fatal to the cultivation of the higher moral qualities and a strict regard for the truth. A virulent little squabble arose between Gerbier and Van Dyck over the authenticity of a canvas which had been sent to the king. Finally Van Dyck came to London in April

1632, and lodged at the royal expense with Edward Norgate, a clerk of the Signet, and heraldic illuminator, a connoisseur of much skill. Inigo Jones was consulted by the King as to a suitable residence for their visitor. A house was assigned in Blackfriars, and summer apartments were allotted in the royal palace at Eltham. Vertue gives a delightful account of the first work that Van Dyck did for the King. Charles "order'd Vandyke to be sent for over to come and draw the Queen's Picture, which the King shew'd to Mytens, who was then Painter to the King. He told the King it was very well, and he was certainly a great master that had done it, upon which he beg leave of the King to let him retire into his country since now he had got a better painter to serve him. The King said, can't I employ two ingenious men, but he insisted upon going, adding that he had been abroad many years and wisht to retire that he might finish his days in his own country, and so retired to Utrecht the place of his nativity." Van Dyck was created the Principal Painter in Ordinary to their Majesties, and on July 5, 1632, received the honour of knighthood at St. James's Palace, together with the gift of a gold chain. A special landing-stage was erected at Blackfriars, in order that the King and Queen might more easily visit the studio, and Henrietta Maria offered to make the painter's brother one of her royal chaplains if he would leave his pastoral charge in Flanders. This well-meaning invitation the priest of Minderhout did not accept.

Van Dyck now found himself an important member of an extremely brilliant Court. Justice has never been done to the many admirable qualities which Charles possessed. For the first and only time in English history the country boasted a monarch who, despite his other shortcomings, was at heart a true and discerning patron of the fine arts. The fashion being set his courtiers did not follow far behind. Never since has such a wave of enthusiasm for the arts passed throughout the land. The King had agents in every country of the Continent, and through them he gathered together at Whitehall a magnificent collection of masterpieces, one of the saddest consequences of his downfall being the dispersion of these wonderful pictures. The cavaliers, whose merits and defects are to this day the sport of faction, have much to be said in their favour. They had a fine sense of the Humanities; many of them were no mere dilettanti in the practice of painting, music, and literature; travel was an essential part of their education, and, as after events showed, they could fight with the bravery of vikings. Such were the men Van Dyck has immortalised. It is no mere sentimentalism which leads one to declare that at his best the Cavalier forms one of the finest examples of the type of polished gentleman the world has ever seen. Unhappily the English nation requires that its heroes should also be saints, and while we remember that the cavaliers were notorious in their neglect of many of the laws governing social conduct, we forget that they

possessed characteristics which make for righteousness. They were the children of the English Renaissance. It was a short awakening, but glorious whilst it lasted. With the death of the King the movement was drastically ended, and the narrow spirit of the early Puritans practically killed any love for the fine arts which existed in England.

It is difficult to describe the wonderful portraits of the English nobility by Van Dyck which are scattered to-day throughout every great gallery in Europe. Most celebrated are paintings such as those of Lord Wharton in the Hermitage, and the Duke of Richmond in the museum of the Louvre. Lord Wharton, a youth of ethereal beauty, almost feminine in grace, poses like a young Antinous, with more affinity to the fauns of mythological legend than to English flesh and bone. The Duke of Richmond is hardly less epicene. It is difficult to explain the apparent effeminacy of these men, for their deeds during the Great Rebellion were superhuman. It cannot be said that Van Dyck surrounded them with an atmosphere of false sentimentalism. His soul delighted to walk in the paths of romance, but his brush was exceedingly realistic, a fact some of his sitters complained of. Possibly these fine flowers of the noble youth of Great Britain were more distinguished than their successors. Certainly they have never since been painted in such a manner. We do not find this grace in the portraits of Reynolds and his contemporaries, and, coming to a later date, we certainly do not find it in the portraits of to-day.

Whenever Van Dyck painted King Charles he painted a masterpiece. Some critics go so far as to call the canvas in the Louvre without exception the first portrait in the world. It cannot be said that Van Dyck idealised the monarch who was to be known as the "Royal Martyr." The three heads painted for Bernini were, by the nature of their object, minutely realistic. The Roman sculptor was commissioned to execute a bust of the King, and this painting was sent to Italy as a guide. Yet these pathetic faces have as much sentiment as the larger and more important figures. The artist painted his sitters in much the same manner as a poet rhapsodies over a landscape. Everything the ordinary eye sees is included, but with an additional beauty which can hardly be given a name. The power of its expression is only in the hands of the greatest genius. The adherents of this unfortunate Stuart owe much gratitude to Van Dyck, who has done more for the Jacobite cause than ponderous historians of the stamp of Clarendon. And as one gazes upon these historical portraits, no matter if the onlooker be inclined towards one party or the other, the doubt will surely arise whether such a monarch deserved so fearful an ending.

In his pictures of the Queen Van Dyck was invariably successful, and the witty, smiling features of the daughter of Henry IV. carry no presentiment of the trials to come. To prove that Van Dyck did not flatter even his most important sitters one has only to quote contemporary

descriptions of the princess. Poets are privileged, but Waller did not exaggerate when he spoke of

> "such radiant eyes,
> Such lovely motion, and such sharp replies."

A more prosaic observer in a private letter writes that "she hath eyes that sparkle like stars, and for her physiognomy, she may be said to be a mirror of perfection." One present at her landing in England in 1635 describes her as "a nimble, and quiet black-eyed, brown-haired, and in a word, a brave lady." The last phrase exactly sums up this unfortunate daughter of France, who has always been cruelly maligned by the people of her adopted country. She deserves a kindlier place in the memories of the English people.

Van Dyck and the royal family were on terms of the closest intimacy. His groups of the royal children are charming, although, as a biographer has already pointed out, he always made his children look older than they actually were. Much of the friendship with the King and Queen may be ascribed to Van Dyck's charm of manner. The age was one in which sociability was cultivated. If we are to believe the French (and no better instruction can be obtained upon such a subject), the art of conversation has never been known in England. Rather let it be said that the art has been lost, for the cavaliers were brilliant conversationalists. It may be suggested that the long sermons which came in with the Puritans have so exhausted our race that an Englishman has grown to prefer silence even to the sound of his own voice. There could never have been much peace in the Van Dyck mansion. He kept open house. "He was indefatigable," says Walpole, "and keeping a great table often detained the persons who sat to him for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon." There were numerous calls upon his purse. Charles, who knew what it was to have an empty treasury, asked Van Dyck whether he too was poor. "Yes, sire," replied the painter. "When one keeps an open table for his friends, and an open purse for his mistresses, he soon reaches the bottom of his money chest." Van Dyck's charges for his paintings of the royal family were severely taxed (probably by the economical Laud), and his pension soon dropped into arrear.

Van Dyck's English period extends over six and a half years, and he completed an enormous number of works. There is hardly a country house of any age and importance in England which does not contain at least one canvas attributed to the Master. Like Rubens his studio degenerated into a manufactory, and it is often difficult to separate the craft of Van Dyck from that of his assistants. About 1635 his pictures begin to show signs of a falling off in power. The artist had many social distractions; he fell an easy prey to the numerous harpies who infested the court, money was short, and his health was bad. Scandal dogs his

name in all contemporary writings. At one time he is said to have fallen in love with Lady Stanhope, but quarrelled with her over the price of a portrait. The name of Anne Carlisle, a well-known portrait-painter and an assistant in his studio, is mentioned in connection with what the French so deftly call an *amourette*. Even Lady Venetia, the wife of Sir Kenelm Digby, does not escape. How much truth there is in these stories cannot be said. An undoubted influence was that of Margaret Lemon, whose portrait, by her lover, is to be seen in the Royal Collection at Hampton Court Palace. This lady did not conduct the household at Blackfriars in the most reputable way, and her impropriety became notorious. Charles and his Queen decided to get their favourite painter married, and selected Mary, daughter of Patrick Ruthven, grand-daughter of the Earl of Gowrie. This noble lady was of blood royal, but the Gowrie conspiracy had destroyed the fortunes of the family. Van Dyck had trouble at Blackfriars when he attempted to rearrange his affairs. Margaret Lemon, a woman of much passion as we can see from the portrait at Hampton Court, bitterly resented the match, and made a savage attempt to injure the painter's right hand. Legend says that she soon after went abroad under the protection of another friend, and died within a few months in a most tragic manner.

Van Dyck's marriage took place in 1640, but his days were running out. His health steadily declined, and the outlook was grave. The shadow of the great war had already commenced to cover the land with gloom. The painter studied alchemy in company with Sir Kenelm Digby, but no success crowned their experiments in the transmutation of metals. A scheme to decorate the Banqueting Hall, the ceiling of which Rubens had painted, fell through owing to the exhausted condition of the royal finances. In June Rubens died in Antwerp, and Van Dyck revisited his native city in the following September. Next year he was in Paris trying to secure the commission for the decoration of the Louvre. Again failure resulted, for the work was given to Vouet and Poussin. In November Van Dyck returned, travelling in state, with a coach and four, and five servants. "I infinitely regret the misfortune of my ill-health," he writes about this time. His disease was probably a rapid consumption. On the first day of December a daughter was born, on the fourth he made his will, and on December 9 the little Justiniana was baptized in the cathedral. The same day Van Dyck died at the early age of forty-two years. Without avail the King had offered £300 to his physicians could they effect a cure. Two days after the body was interred in the choir of Old St. Paul's, close to the tomb of John of Gaunt. The cathedral was completely destroyed by the Great Fire of 1666, and all traces of Van Dyck's last resting-place have been lost.

There has always been a difficulty in defining Van Dyck's place amongst the immortals. His position as the greatest portrait-painter in the world can only be assailed by Titian. Mr. Lionel Cust would place him side by side with Raphael. In any case the discussion is not

of much importance. One must admit that Van Dyke's male portraits are often effeminate, and what they gain in grace lose in the strength one expects from such a portrait-painter. Still, many of Van Dyck's portraits are magnificently virile, leading one to believe that when the artist produced an effeminate portrait the individuality of the sitter was more to blame than the sentimentality of the painter. Be this as it may, Van Dyck's art is a succession of wonderful and unrivalled triumphs, and when we study the canvases of such professing followers as Reynolds and Gainsborough it is easy to see that they never reached his own consummate skill.

The life of Anthony Van Dyck was short, but his activity crowded into it more work than many an older man ever attempted. His level was a high one, and it cannot be said that he dropped far below it during any portion of his career. Enthusiasm is often mere exaggeration, but it can never be disputed that the portraits painted by this great genius form some of the loveliest art treasures the world possesses.

LIST OF THE PRINCIPAL WORKS OF SIR ANTHONY VAN DYCK IN PUBLIC GALLERIES

AUSTRIA

Vienna

Belvedere Gallery.

HEAD OF THE MAGDALEN.

CORONATION OF ST. ROSALIE BY THE CHILD JESUS BETWEEN ST. PETER AND ST. PAUL.

MINERVA AT THE FORGE OF VULCAN.

SAMSON AND DELILAH.

THE VIRGIN AND CHILD WITH ST. JOSEPH.

VIRGIN AND CHILD ENCIRCLED BY A GARLAND OF FLOWERS.

The flowers painted by Seghers.

CHRIST BOUND, WITH AN EXECUTIONER.

CHRIST ON THE CROSS.

THE DEAD CHRIST ON THE KNEES OF THE VIRGIN, WITH MARY MAGDALEN, ST. JOHN, AND AN ANGEL.

ST. FRANCIS LISTENING TO CELESTIAL MUSIC.

MIRACULOUS APPEARANCE OF THE VIRGIN.

THE BLESSED HERMAN JOSEPH.

PORTRAIT OF THE COUNTESS AMELIA SOLMS, PRINCESS OF ORANGE.

PORTRAIT OF AN OLD WOMAN.

STUDY OF THE HEAD OF A WOMAN.

PORTRAIT OF THE PRINCE RHODOKANAKIS.

PORTRAIT OF COUNT HENRI VAN DEN BERG.

PORTRAIT OF GASPAR DE CRAYER.

PORTRAIT OF PRINCE CHARLES LOUIS OF THE PALATINATE.

PORTRAIT OF A YOUNG MAN.

PORTRAIT OF PRINCE RUPERT OF THE PALATINATE.

PORTRAIT OF THE ARCHDUCHESS ISABELLA CLARA EUGENIA.

PORTRAIT OF THE MARQUIS FRANCIS DE MONCADE.

SIR ANTHONY VAN DYCK

PORTRAIT OF THE COUNCILLOR JOHANN VON MONTFORT.
PORTRAIT OF CHARLES SCRIBANI, A PRIEST.
PORTRAIT OF THE PAINTER SNYDERS.
PORTRAIT OF A MAN.
PORTRAIT OF A WOMAN.
PORTRAIT OF HENDRIK LIBERTI, THE ORGANIST.

Academy.

SOULS IN PURGATORY.
PORTRAIT OF THE ARTIST AS A BOY.

Schönbrunn Palace.

THE HOLY FAMILY.

Liechtenstein Collection.

VIRGIN AND CHILD.
CHRIST ON THE CROSS, WITH ST. ANTHONY.
THE DEAD CHRIST, WITH THE VIRGIN AND HER WOMEN.
ECCE HOMO.
ST. JEROME.
HEAD OF AN APOSTLE.
TWO APOSTLES.
SIX TAPESTRY CARTOONS, FROM SKETCHES BY RUBENS, REPRESENTING SCENES IN THE LIFE OF THE CONSUL DECIUS.
PORTRAIT OF PUTEANUS, THE HISTORIAN.
PORTRAIT OF FRANS SNYDERS.
PORTRAIT OF AN OLD MAN.
PORTRAIT OF A YOUNG LADY, WITH A SPANISH RUFF.
PORTRAIT OF A MAN, SOMETIMES CALLED IN ERROR WALLENSTEIN.
PORTRAIT OF A PRIEST OF THE DE TASSIS FAMILY OF ANTWERP.
PORTRAIT OF A LADY IN BLACK, "LADY RICH."
PORTRAIT OF AN OLD MAN.
PORTRAIT OF A CAVALIER.
PORTRAIT OF MARIA LOUISA DE TASSIS.
PORTRAIT OF THE ARCHDUCHESS ISABELLA CLARA EUGENIA.
PORTRAIT OF A YOUNG LADY IN A RUFF WITH PEARLS IN HER HAIR.
PORTRAIT OF A MAN, WITH AN ARCHITECTURAL BACKGROUND.
PORTRAIT OF A MAN.

PORTRAIT OF JOHN, COUNT OF NASSAU-SIEGEN.

PORTRAIT OF THE CARDINAL FERDINAND, ARCHDUKE OF AUSTRIA.

PORTRAIT OF MARTIN RYCKAERT, PAINTER.

BELGIUM

ANTWERP

GALLERY.

CHRIST ON THE CROSS, WITH ST. CATHERINE OF SIENA AND ST. DOMINICK.

CHRIST ON THE CROSS.

CHRIST TAKEN DOWN FROM THE CROSS, WITH THE VIRGIN, MARY MAGDALEN, AND ST. JOHN.

CHRIST ON THE KNEES OF THE VIRGIN MOURNED BY ANGELS.

PORTRAIT OF JAN MALDERUS, BISHOP OF ANTWERP.

PORTRAIT OF MARTIN PEPYN.

PORTRAIT OF A PRIEST.

PORTRAIT OF A YOUNG GIRL WITH A DOG.

PORTRAIT OF CÆSAR ALEXANDER SCAGLIA.

CHURCH OF ST. PAUL.

JESUS BEARING THE CROSS.

CHURCH OF ST. JAMES.

CHRIST ON THE CROSS.

There is a copy of this in the Antwerp Gallery.

ST. GEORGE ON A WHITE HORSE.

This is doubtful.

PORTRAITS OF HENDRIK VAN BALEN, AND HIS WIFE.

CHURCH OF ST. ANTHONY.

CHRIST RESTING ON THE KNEES OF THE VIRGIN, WITH MARY MAGDALEN AND ST. JOSEPH.

CHURCH OF ST. AUGUSTINE.

ST. AUGUSTINE IN ECSTASY.

CATHEDRAL.

CHRIST, THE VIRGIN, MARY MAGDALEN, AND ST. JOSEPH.

SIR ANTHONY VAN DYCK

Church of St. George.

JAN SNELLINC.

Bruges

Gallery of the Hospital of St. John

THE VIRGIN AND CHILD.

Church of St. Saviour.

ST. ANTHONY OF PADUA WORKING A MIRACLE.

Brussels

Gallery.

ST. ANTHONY OF PADUA HOLDING THE CHILD JESUS.

ST. FRANCIS BEFORE THE CRUCIFIX.

This is doubtful.

MARTYRDOM OF ST. PETER.

THE DRUNKEN SILENUS.

PORTRAIT OF GIOVANNI VINCENZO IMPERIALE, SENATOR OF GENOA.

PORTRAIT OF ALEXANDER DELLAFAILLE, MAGISTRATE OF ANTWERP.

PORTRAIT OF A PAINTER.

A SKETCH OF THE HEAD OF A JEW.

PORTRAITS OF THE FAMILY VAN VILSTEMEN.

This work is doubtful.

Courtrai

Church of Notre Dame.

THE RAISING OF THE CROSS.

Ghent

Church of St. Michael.

CHRIST ON THE CROSS, TWO THIEVES, THE VIRGIN AND ST. JOHN.

Sketches of this picture are to be found in the Berlin Museum and the collection of Earl Brownlow.

Mechlin

Church of St. Rombaut.

CHRIST ON THE CROSS BETWEEN THE TWO THIEVES.

CHURCH OF THE RÉCOLLETS.

ST. BONAVENTURA RECEIVING THE SACRAMENT.

SAVENTHEM (near Brussels)

CHURCH.

ST. MARTIN GIVING HALF HIS CLOAK TO A BEGGAR.

SCHELLE

PARISH CHURCH.

ST. SEBASTIAN AND TWO ANGELS.

TERMONDE

CHURCH OF NOTRE DAME.

ADORATION OF THE SHEPHERDS.

CHRIST ON THE CROSS, WITH THE VIRGIN, ST. JOHN, MARY MAGDALEN, AND A MONK.

IN THE COLLECTION OF THE KING OF THE BELGIANS (LAEKEN)

FRANCOIS DU QUESNOY, THE SCULPTOR.

DENMARK

COPENHAGEN

CHRISTIANBORG.

THE VIRGIN AND CHILD WITH ST. JOSEPH.

FRANCE

AMIENS

MUSEUM.

PORTRAIT OF A MAN.

PORTRAIT OF AN OLD MAN.

PORTRAIT OF A YOUNG MAN.

A CUPID SUPPORTED ON CLOUDS.

Angers

Gallery.

CUPID ON CLOUDS.

Avignon

Museum.

PORTRAIT OF A MAN.

Besancon

Museum.

PORTRAIT OF A DUTCH NOBLEMAN.

Beziers

Museum.

PORTRAIT OF A MAN.

This has been retouched.

Bordeaux

Gallery.

RINALDO AND ARMIDA.

DISCORD KINDLING WAR.

THE HOLY FAMILY.

THE PENITENT MAGDALEN.

THE DESCENT FROM THE CROSS.

This is doubtful.

PORTRAIT OF A MAN.

PORTRAIT OF ROBERT AND CHARLES LOUIS DE SIMMEREN.

PORTRAIT OF MARIE DF' MEDICIS.

Caen

Museum.

THE COMMUNION OF ST. BONAVENTURA.

Said to be a copy after Van Dyck by Van Thulden.

JESUS CROWNED WITH THORNS.

Chantilly

Musée Condé.

PORTRAIT OF GASTON OF ORLEANS.

PORTRAIT OF COUNT HENRI DE BERGHE.

PORTRAIT OF WILLIAM DE NEUBOURG.

Cherbourg

Museum.

MELEAGER AND ATALANTA.

Accessories painted by Benedette de Castiglione, a pupil of Van Dyck.

Dijon

Museum.

MARTYRDOM OF ST. MARY OF CORDONE.

PORTRAIT OF A YOUNG MAN.

Both these works are probably by pupils of Van Dyck.

Douai

Gallery.

ST. PLACIDIA AND ST. MAUR RECEIVED BY ST. BENEDICT.

THE DEAD CHRIST MOURNED BY ANGELS.

This is doubtful.

Havre

Museum.

COMBAT OF AMAZONS.

Copy by Van Dyck after Rubens.

PORTRAIT OF A MAN.

THE DESCENT FROM THE CROSS.

ST. SEBASTIAN.

La Fère

Museum.

THE MIRACLE OF THE LEPER.

THE REPENTANT MAGDALEN.

Lille

Gallery.

CORONATION OF THE VIRGIN.

CHRIST ON THE CROSS, WITH THE VIRGIN AND MARY MAGDALEN.

ST. ANTHONY OF PADUA WORKING A MIRACLE.

PORTRAIT OF A LADY.

SIR ANTHONY VAN DYCK

MARIE DE' MEDICIS, QUEEN OF FRANCE.

THE VIRGIN AND DONOR.

GENERAL HOSPITAL.

ADORATION OF THE SHEPHERDS.

CHURCH OF ST. MARY MAGDALEN.

CHRIST ON THE CROSS.

LYONS

MUSEUM.

ST. PETER AND ST. PAUL.

MUSÉE BERNARD.

THE VIRGIN AND ANGELS.

HEAD OF THE VIRGIN.

The flowers painted by Daniel Seghers.

PORTRAIT OF A MAN.

PORTRAIT OF A PRINCE OF ORANGE.

THE FLIGHT IN EGYPT.

MANS

MUSEUM.

ST. SEBASTIAN.

MONTPELLIER

MUSÉE FABRE.

PORTRAIT OF FRANS FRANCKEN, THE YOUNGER.

THE VIRGIN HOLDING THE CHILD JESUS.

THE VIRGIN AND CHILD.

A HAND HOLDING A SWORD.

The remainder of this portrait was destroyed by fire.

NANTES

MUSEUM.

PORTRAIT OF A MAN.

ST. SEBASTIAN.

THE REPOSE IN EGYPT.

Narbonne

Museum.

PORTRAIT OF A NOBLEMAN.

PORTRAIT OF THE MARQUIS HONORE DE SAVOIE.

These are probably by pupils.

Nimes

Museum.

PORTRAIT OF PRINCE RUPERT.

PORTRAIT OF A MAGISTRATE.

PORTRAIT OF A MARSHAL OF FRANCE.

THE ENTOMBMENT.

Sketch on copper.

Paris

Louvre.

THE VIRGIN AND THE CHILD JESUS, WITH ST. MARY MAGDALEN, KING DAVID, AND ST. JOHN THE BAPTIST.

There is a repetition of this subject at Berlin. It has been suggested that the artist painted his father and mother as King David and the Virgin, his mistress as St. Catherine, and himself as John the Baptist.

THE VIRGIN WITH THE DONORS.

This canvas was enlarged at some former time.

CHRIST MOURNED OVER BY THE VIRGIN AND ANGELS.

Sketch of the painting for the Church of the Récollets at Antwerp.

ST. SEBASTIAN SUCCOURED BY ANGELS.

VENUS ASKING VULCAN FOR ARMS TO GIVE TO ÆNEAS.

These five pictures were formerly in the collection of Louis XIV.

RINALDO AND ARMIDA.

Formerly in the Musée Napoleon.

PORTRAIT OF CHARLES I., KING OF ENGLAND.

Formerly in the collection of Louis XV., who bought it at the instigation of Madame du Barry. She kept it at Louveciennes, as she said it was a family portrait, the du Barry family being related to the House of Stuart! Van Dyck was paid £100 for this canvas.

THE CHILDREN OF CHARLES I.

Study for the picture in the Royal Collection, Windsor. Repetitions at Dresden and Turin. The children are, on the left,

Charles, Prince of Wales (afterwards Charles II.), James, Duke of York (afterwards James II.), and on the right, Mary (afterwards wife of the Prince of Orange).

PORTRAITS OF CHARLES LOUIS, DUKE OF BAVARIA (1617–1680), AND OF HIS BROTHER ROBERT (OR RUPERT), AFTERWARDS CREATED DUKE OF CUMBERLAND (1619–1682).

Formerly in the collection of Charles I., afterwards in that of Louis XIV.

PORTRAIT OF ISABELLA OF AUSTRIA, INFANTA OF SPAIN, SOVEREIGN OF THE LOW COUNTRIES (1566–1633).

Formerly in the collection of Louis XIV. Repetitions at Parma, Turin, Vienna, and in England.

EQUESTRIAN PORTRAIT OF FRANCIS DE MONCADE, MARQUIS OF AYTONA, COMMANDER OF THE SPANISH FORCES IN THE NETHERLANDS (1586–1635).

PORTRAIT OF FRANCIS DE MONCADE.

Study for the equestrian portrait.

PORTRAITS OF A MAN AND A CHILD.

It has been suggested that the man represents Rubens, or a brother of that painter.

PORTRAIT OF A LADY WITH HER DAUGHTER.

Sometimes called the wife of Rubens, also the wife of the brother of that painter.

PORTRAIT OF A MAN.

Repetition in the Belvedere Gallery, Vienna.

PORTRAIT OF THE DUKE OF RICHMOND.

From the collection of Louis XIV.

PORTRAIT OF A MAN.

PORTRAIT OF A MAN.

HEAD OF AN OLD MAN (sketch).

BUST OF ST. JOSEPH.

THE MARTYRDOM OF ST. SEBASTIAN (sketch).

PORTRAIT OF A WOMAN (grisaille).

PORTRAIT OF THE PAINTER.

Formerly in the collection of Louis XIV.

PORTRAITS OF JEAN GRASSET RICHARDOT, PRESIDENT OF THE PRIVATE COUNCIL OF THE LOW COUNTRIES (1540–1609), AND HIS SON.

Attributed to Rubens, but possibly painted by Van Dyck from a drawing.

Rennes

Museum.

THE HOLY FAMILY.

Sens

Convent.

CHRIST ON THE CROSS.

Toulouse

Gallery.

CHRIST ON THE CROSS.
ST. ANTHONY OF PADUA WORKING A MIRACLE.
ACHILLES RECOGNISED BY ULYSSES.

Tours

Museum.

THE REPOSE IN EGYPT.

Valenciennes

Gallery.

MARTYRDOM OF ST. JAMES THE GREATER.
EXECUTION OF TWO MARTYRS.
PORTRAIT OF JACOB LE ROY, SEIGNEUR DE HORBAIX.
HEAD OF ST. PAUL.
HEAD OF ST. MATTHEW.

Versailles

Museum.

PORTRAIT OF THOMAS OF SAVOY, PRINCE DE CARIGNAN (grisaille).

GERMANY

Augsburg

Gallery.

CHRIST AND THE PENITENT SINNERS.
VIRGIN AND CHILD WITH ST. ANTHONY OF PADUA (grisaille).
PORTRAIT OF ANDREAS VAN ERLVELT, PAINTER.

SIR ANTHONY VAN DYCK

Berlin

Museum.

THE DESCENT OF THE HOLY SPIRIT (bistre study).

THE VIRGIN AND CHILD, MARY MAGDALEN, KING DAVID, AND JOHN THE BAPTIST.

Sometimes called the Prodigal Son.

ST. JOHN AND AN ANGEL.

THE DEAD CHRIST ON THE KNEES OF THE VIRGIN, TOGETHER WITH MARY MAGDALEN, ST. JOHN, AND AN ANGEL.

THE DEAD CHRIST (study in monochrome).

ST. JOHN THE EVANGELIST AND ST. JOHN THE BAPTIST.

ST. LAWRENCE.

ST. PETER.

CHRIST CROWNED WITH THORNS.

CUPIDS DANCING, WITH A LANDSCAPE BACKGROUND.

NYMPHS AND SATYRS.

PORTRAIT OF THE INFANTA ISABELLA CLARA EUGENIA, DAUGHTER OF PHILIP II. OF SPAIN.

PORTRAIT OF ONE OF THE DAUGHTERS OF CHARLES I. OF ENGLAND.

PORTRAITS OF THE FIVE CHILDREN OF CHARLES I. OF ENGLAND.

PORTRAIT OF A LADY, POSSIBLY A MEMBER OF THE LERCARI FAMILY.

PORTRAIT OF THE PRINCE DE CARIGNAN.

PORTRAIT OF A MAN.

Brunswick

Gallery.

THE VIRGIN AND CHILD.

HEAD OF ST. JOHN.

VENUS AND ADONIS.

PORTRAIT OF A MAN.

Carlsruhe

Gallery.

PORTRAIT OF THE PAINTER.

Cassel

Grand Ducal Gallery.

HERO AND LEANDER.

A GROUP OF CAVALIERS.
PORTRAITS OF FRANS SNYDERS AND HIS WIFE.
PORTRAIT OF JAN WILDENS, A PAINTER.
PORTRAIT OF A LADY.
PORTRAIT OF THE SYNDIC MEERSTRAETEN OF BRUSSELS.
PORTRAIT OF THE WIFE OF THE SYNDIC MEERSTRAETEN.
PORTRAIT OF A YOUNG WOMAN DRESSED JN BLACK.
PORTRAITS OF THE FAMILY OF THE BURGOMASTER VAN LEERS.
PORTRAIT OF A SHERIFF OF ANTWERP.
PORTRAITS OF THE BROTHERS LUCAS AND CORNELIS DE WAEL.
PORTRAIT OF A YOUNG MAN DRESSED IN BROWN.
PORTRAIT OF A GIRL CARRYING A BASKET OF FLOWERS.
PORTRAIT OF A PRIEST IN HIS ROBES.
PORTRAIT OF A LADY DRESSED IN BLACK.
PORTRAIT OF A MAN DRESSED IN BLACK.
PORTRAIT OF AN OLD LADY WITH A ROSE.
PORTRAITS OF SEBASTIAN LEERSE, HIS WIFE AND SON.
PORTRAIT OF FRANCIS DE MONCADE.

Cologne

Gallery.

CHRIST ON THE CROSS, WITH MARY MAGDALEN.
PORTRAIT OF EBERHARD JABACH.

Darmstadt

Gallery.

PORTRAIT OF FRANCES STUART, COUNTESS OF PORTLAND.

Dresden

Gallery.

THE CHILD JESUS, STANDING NEAR A GLOBE, CRUSHING THE SERPENT UNDER FOOT.
THE VIRGIN AND CHILD.
ST. PAUL.
ST. JEROME.
CHRIST AND THE APOSTLES.
DANAE RECEIVING THE GOLDEN SHOWER.
THE DRUNKEN SILENUS WITH BACCHANTES.

SIR ANTHONY VAN DYCK

PORTRAIT OF CHARLES I., KING OF ENGLAND.

PORTRAIT OF HENRIETTA MARIA, QUEEN OF ENGLAND.

PORTRAITS OF THE THREE CHILDREN OF CHARLES I.

PORTRAITS OF MARIE WOUWER, AND HER CHILD.
Sometimes attributed to Rubens.

PANEL PORTRAITS OF AN OLD MAN AND HIS WIFE.

PORTRAIT OF A YOUNG MAN.

PORTRAIT OF A LADY.
Sometimes attributed to Rubens.

PORTRAIT OF A MAN WITH A GLOVE.

PORTRAIT OF THE CHEVALIER ENGELBERG TAIE, BARON DE WEMMEL.

PORTRAIT OF A MAN, POSSIBLY THE PAINTER RYCKAERT.

PORTRAIT OF THOMAS PARR, PAINTED IN HIS 151st YEAR.

PORTRAITS OF A BURGHER OF ANTWERP AND HIS WIFE.

PORTRAIT OF A MAN IN ARMOUR.

PORTRAIT OF A MAN DRESSED IN BLACK.

PORTRAIT OF A MAN IN ARMOUR.

PORTRAIT OF A MAN IN BLACK.

FRANKFORT

INSTITUTE.

PORTRAIT OF HENDRIK DE BOIS.

GOTHA

DUCAL GALLERY.

PORTRAIT OF ISABELLA BRANT, WIFE OF RUBENS.

PORTRAIT OF THE PAINTER.

PORTRAITS OF CHARLOTTE, WIFE OF ALEXANDER, SEIGNEUR D'ANOY, AND HER SON JOHN.

MUNICH

PINAKOTHEK.

SUSANNAH AND THE ELDERS.

ST. SEBASTIAN BOUND TO A TREE BY SOLDIERS.

MARTYRDOM OF ST. SEBASTIAN.

CHRIST ON THE CROSS, THE EXECUTIONERS DEPARTING.

THE VIRGIN AND THE CHILD JESUS, WITH ST. JOHN HOLDING A SCROLL.

THE CHILD JESUS ASLEEP, THE VIRGIN, AND ST. JOSEPH.

THE DEAD CHRIST, SUPPORTED BY THE VIRGIN AND A WOMAN, WITH ST. JOHN.

CHRIST ON THE KNEES OF THE VIRGIN, WITH MOURNING ANGELS.

CHRIST AND THE MAN SICK OF THE PALSY.

This work is doubtful.

JUPITER AND ANTIOPE.

THE BATTLE OF ST. MARTIN EGLISE, OR ARQUES.

The figures only attributed to Van Dyck.

PORTRAIT OF THE PAINTER.

PORTRAIT OF MARY RUTHVEN, WIFE OF VAN DYCK.

PORTRAIT OF BRUEGHEL THE ELDER.

PORTRAIT OF HANS WAEL AND HIS WIFE.

PORTRAIT OF GEORGE PETEL.

PORTRAIT OF PHILIP SPINOLA.

PORTRAIT OF HENRIETTA MARIA, QUEEN OF ENGLAND.

PORTRAITS OF ANDREAS COLYNS DE NOLE, HIS WIFE AND CHILD.

PORTRAIT OF THE DUKE DE CROY AND HIS WIFE.

PORTRAIT OF HENDRIK LIBERTI, THE ORGANIST.

PORTRAIT OF CAREL VAN MALLERY.

PORTRAIT OF FRANCESCO DE MIRABELLA.

PORTRAIT OF THE PRINCE DE PFALZ NEUBERG, DUKE OF CLEVE.

PORTRAIT OF PETER SNAYERS.

PORTRAIT OF A MAN AND HIS WIFE.

PORTRAIT OF A MAN.

PORTRAIT OF A YOUNG LADY.

POTSDAM

PALACE.

VENUS SEEKING ARMS FOR ÆNEAS FROM VULCAN.

ISAAC BLESSING JACOB.

JESUS FEEDING THE MULTITUDE.

This work is doubtful.

ECCE HOMO.

MATER DOLOROSA.

These five works are catalogued by M. Guiffrey.

SIR ANTHONY VAN DYCK

Strassburg

Museum.

PORTRAIT OF AN OLD LADY DRESSED IN BLACK.

STUDY OF THE HEAD OF A YOUNG MAN.

Weimar

Museum.

PORTRAIT OF GASPAR DE CRAYER.

GREAT BRITAIN AND IRELAND

The Royal Collection.

The majority of these pictures are at Windsor Castle, but some are at Buckingham Palace.

PORTRAIT OF VAN DYCK.

M. Max Rooses suggests that this is by Rubens, but M. Guiffrey and Signor Mario Menotti accept it as the work of Van Dyck.

CHARLES I., HIS QUEEN AND CHILDREN.

SIR KENELM DIGBY.

VENETIA, LADY DIGBY.

QUEEN HENRIETTA MARIA.

COUNT HENRY DE BERG.

THOMAS FRANCIS OF SAVOY, PRINCE DE CARIGNAN.

THE THREE ELDER CHILDREN OF CHARLES I.

Prince Charles, afterwards Charles II.; Princess Mary, afterwards wife of William II., stadtholder of the United Netherland; and Prince James, afterwards James II.

THE DUKE OF BUCKINGHAM AND HIS BROTHER.

MARY VILLIERS, DUCHESS OF RICHMOND.

PORTRAIT OF A MAN CALLED SNELLINCX.

CHARLES I. ON A WHITE HORSE, WITH AN EQUERRY.

BEATRICE DE CUSANCE, PRINCESSE DE CANTE-CROIX.

THE FIVE CHILDREN OF CHARLES I.

Prince Charles, Prince James, and the Princesses Mary, Elizabeth and Anne.

HEAD OF CHARLES I. IN THREE POSITIONS.

Painted in order that the Roman sculptor, Bernini, should make a bust.

QUEEN HENRIETTA MARIA (full length).
QUEEN HENRIETTA MARIA (bust, full face).
QUEEN HENRIETTA MARIA (profile).
COUNTESS OF CARLISLE.
PRINCE CHARLES IN ARMOUR.
THOMAS KILLIGREW AND THOMAS CAREW.
JAMES I.
CHARLES I. IN ROBES OF STATE.
THE FAMILY OF SIR BALTHAZAR GERBIER.
ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR.
CHARLES I. ON A YELLOW HORSE.
THE VIRGIN AND CHILD.
THE MYSTIC MARRIAGE OF ST. CATHERINE.
CHRIST HEALING THE LAME MAN.

Buckingham Palace.

JESUS CARESSING A LAMB.
THE VIRGIN.
THE VIRGIN AND CHILD.
THE VIRGIN AND CHILD AND ST. CATHERINE.
STUDY FOR A GROUP OF HORSES WITH FIGURES.
PORTRAITS OF GEORGE AND FRANCIS VILLIERS.

Bath

Prior Park College.

THE CRUCIFIXION, WITH THE VIRGIN, ST. JOHN, AND ST. MARY MAGDALEN.

London

National Gallery.

PORTRAIT OF AN ARTIST.
At one time supposed to represent Rubens, but this seems very doubtful. This picture was formerly in the possession of Sir Joshua Reynolds, by whom it was much prized.

THE EMPEROR THEODOSIUS REFUSED ADMISSION INTO THE CHURCH BY ST. AMBROSE.
A reduced copy, with some alterations, of the picture by Rubens in the Imperial Gallery at Vienna.

PORTRAIT OF CORNELIUS VAN DER GEEST.
Sometimes supposed to represent Caspar Gervaerts.

SIR ANTHONY VAN DYCK

A STUDY OF HORSES.

THE MIRACULOUS DRAUGHT OF FISHES.
Painted from the large picture by Rubens at Mechlin.

PORTRAIT OF THE ARTIST.
Painted when he was about twenty.

THE CRUCIFIXION.

RINALDO AND ARMIDA, WITH CUPIDS. (Grisaille.)

AN EQUESTRIAN PORTRAIT OF CHARLES I., KING OF GREAT BRITAIN AND IRELAND.
This was originally in the collection of Charles I., and was sold after his death for £150. It was bought in Munich by the Great Duke of Marlborough, and was purchased for the National Gallery in 1885. A repetition on a small scale is in the Royal Collection, and another in the possession of the Earl of Clarendon.

National Portrait Gallery.

PORTRAIT OF SIR KENELM DIGBY.

Wallace Collection.

PORTRAIT OF A FLEMISH LADY.
This picture has been sometimes called "The Wife of Cornelis de Vos." The personage represented would appear to be Isabella Vaerbeke, the wife of Paul de Vos, brother of Cornelis. It is in the painter's second Flemish manner.

PORTRAIT OF AN ITALIAN NOBLEMAN.
In the so-called Genoese manner.

PORTRAIT OF THE WIFE OF PHILIPPE LE ROY.
Painted in 1631, in the second Flemish manner.

PORTRAIT OF THE ARTIST AS THE SHEPHERD PARIS.
In the Italian manner, under the direct influence of Titian.

PORTRAIT OF PHILIPPE LE ROY, SEIGNEUR DE RAVELS.
This is one of the few pictures signed by the artist, and is dated 1630. It is in the second Flemish manner, and, according to the official catalogue of the collection, forms one of the masterpieces of that phase of Van Dyck's practice.

THE VIRGIN AND CHILD.
The official catalogue states that this is a copy of the original in the Royal Collection, another copy being at Penshurst, Kent.

Hampton Court Palace.

MRS. MARGARET LEMON.

SKETCH FOR A PORTRAIT.

A DYING SAINT, A SKETCH (grisaille).

CUPID AND PSYCHE.

SAMSON AND DELILAH.

This is either a copy or a replica of a picture now in the Belvedere at Vienna.

DAVID WITH GOLIATH'S HEAD.

This is said to be a copy.

Dulwich Gallery.

THE VIRGIN AND CHILD.

PORTRAIT OF ANNE CLIFFORD, COUNTESS OF PEMBROKE.

PORTRAIT OF PHILIP, FIFTH EARL OF PEMBROKE.

STUDY OF A HORSE.

CHARITY.

SAMSON AND DELILAH.

PORTRAIT OF LADY PENELOPE HERBERT.

Church of St. Patrick, Soho Square.

THE CRUCIFIXION.

Manchester

Art Gallery.

ST. SEBASTIAN AND TWO ANGELS.

Oxford

Bodleian Library.

PORTRAIT OF SIR KENELM DIGBY.

SCOTLAND

Edinburgh

National Gallery.

ST. SEBASTIAN BOUND TO A TREE.

PORTRAIT OF A GENTILI.

PORTRAITS OF THE LOMELLINI FAMILY.

Glasgow

Art Gallery.

PORTRAIT OF KING CHARLES I.

IRELAND

Dublin

National Gallery.

ST. SEBASTIAN WOUNDED, AND ATTENDED BY TWO ANGELS.
PORTRAIT OF FREDERICK DE MARSELAER.

HOLLAND

Amsterdam

Ryksmuseum.

CHRIST ON THE CROSS, WITH A MONK EMBRACING HIS FEET.
THE PENITENT MAGDALEN.
PORTRAIT OF FRANS VAN DER BORCHT, BURGOMASTER.
PORTRAIT OF JAN BAPTIST FRANCK.
PORTRAIT OF MICHIEL LE BLOW.
PORTRAITS OF WILLIAM II.. PRINCE OF ORANGE, AND MARY, DAUGHTER OF CHARLES I.

Museum Fodor.

PORTRAIT OF JOHANNES BREUGHEL.
PORTRAIT OF PIETER BREUGHEL.
PORTRAIT OF JAN VAN GOYDEN.
PORTRAIT OF VAN CORNELIS SAFTLEVEN.
PORTRAIT OF VAN WENSEL COEBERGEN.
PORTRAIT OF JOHANNES SNELLINCX.

The Hague

Museum.

PORTRAIT OF SIR . . . SHEFFIELD.
PORTRAIT OF ANNA WAKE, WIFE OF SIR . . . SHEFFIELD.
PORTRAITS OF CONSTANTIN HUIJGENS AND HIS FIVE CHILDREN.
PORTRAIT OF QUINTIJN SIMONS.

Rotterdam

Museum.

EXALTATION OF THE VIRGIN.
PORTRAITS OF CHARLES I. OF ENGLAND, QUEEN HENRIETTA MARIA AND THEIR TWO CHILDREN.

HUNGARY

Budapest

Academy of the Fine Arts.

THE HOLY FAMILY.

MARY MAGDALEN.

VENUS AND ADONIS.

PORTRAIT OF A MAN AND HIS WIFE.

ITALY

Belluno

Civic Museum.

PORTRAIT OF CHARLES I.

Brescia

Martinengo Palace.

THE VIRGIN AND CHILD, WITH ST. JOHN.
This is doubtful.

Florence

Pitti Palace.

HEAD OF THE VIRGIN.

VIRGIN AND CHILD, WITH A FEMALE SAINT.

REPOSE OF THE HOLY FAMILY, WITH A CIRCLE OF ANGELS.

PORTRAIT OF CHARLES I., WITH QUEEN HENRIETTA MARIA.

PORTRAIT OF CARDINAL BENTIVOGLIO.

Uffizi Palace.

THE VIRGIN AND CHILD WITH THE ETERNAL FATHER, AND ANGELS.

THE CHOICE OF HERCULES.
Attributed also to Rubens.

PORTRAIT OF CHARLES V. ON HORSEBACK, IN ARMOUR.

PORTRAIT OF JEAN MONTFORT.

PORTRAIT OF MARGUERITE OF LORRAINE, WIFE OF GASTON OF ORLEANS.

PORTRAITS OF LORD JOHN AND LORD BERNARD STUART.

PORTRAIT OF THE MOTHER OF SUSTERMANS.

SIR ANTHONY VAN DYCK

PORTRAIT OF AN OLD LADY.
PORTRAIT OF THE ARTIST.

PANCIATICHI PALACE.

PORTRAITS OF A MAN AND HIS WIFE.

GENOA

BALBI-SENAREGA PALACE.

PORTRAIT OF FRANCESCO BALBI, ON HORSEBACK.
THREE PORTRAITS OF MEMBERS OF THE BALBI FAMILY.
A PORTRAIT.
THE VIRGIN WITH THE CHILD JESUS.
THE HOLY FAMILY.

BIANCO PALACE.

CHRIST AND THE TRIBUTE-MONEY.
CHRIST WITH THE CROSS.
THE VIRGIN AND CHILD.

CATTANEO PALACE.

SEVEN PORTRAITS.
PORTRAIT OF ANTONIO, WIFE OF FRANCESCO IMPERIALE-LERCARI.
PORTRAITS OF A YOUNG MAN AND A YOUNG WOMAN.

CENTURIONE PALACE.

PORTRAIT OF SPINOLA.

DORIA PALACE.

PORTRAIT OF A LADY.
THE HOLY FAMILY.

AMBROGIO DORIA PALACE.

PORTRAIT OF POLISSENA SPINOLA LEGANES.

REALE PALACE.

THE CRUCIFIXION.
PORTRAIT OF A MARCHESA DURAZZO.
PORTRAIT OF AN OLD LADY.
PORTRAIT OF ANTONIA DEMARINI LERCARI.

ROSSO PALACE.

THE TRIBUTE-MONEY.

PORTRAIT OF ANTON GIULIO, MARCHESE DI BRIGNOLE-SALA, ON HORSEBACK.

PORTRAIT OF PAOLO ADORNO, MARCHESA DI BRIGNOLE-SALA.

PORTRAIT OF GERONIMA, MARCHESA DI BRIGNOLE-SALA, WITH HER DAUGHTER.

PORTRAIT OF A YOUNG MAN.

PORTRAIT OF A PRINCE OF ORANGE.

PORTRAIT OF A FATHER AND SON.

CHRIST BEARING THE CROSS.

PORTRAIT OF PHILIP II., KING OF SPAIN.

ROSTAU PALACE.

PORTRAIT OF AN OLD MAN.

ROYAL PALACE.

CHRIST ON THE CROSS.

VILLA DELL'-ALBERO D'ORO.

PORTRAIT OF A PROCURATOR OF THE REPUBLIC OF GENOA.

MARCELLO DURAZZO PALACE.

THE RETURN OF THE YOUNG TOBIAS.

PORTRAIT OF A BOY.

PORTRAIT OF A MAN.

PORTRAIT GROUP OF CATERINA DURAZZO AND HER TWO SONS.

PORTRAIT GROUP OF THREE CHILDREN AND A DOG.

JAMES I. OF GREAT BRITAIN AND HIS FAMILY.

This is doubtful.

FERDINANDO SPINOLA PALACE.

THE VIRGIN AND THE CHILD JESUS.

CHRIST ON THE CROSS.

CHILD WITH A DOG.

GAETANO CAMBIASO PALACE.

MARCHESA SPINOLA AND HER DAUGHTER.

GENTILI PALACE.

THE CHILD BACCHUS ON A PANTHER, SURROUNDED BY CHILDREN.

MARCHESE MARANA-CHIAVARI.

PORTRAIT OF THE ARTIST.

SIR ANTHONY VAN DYCK

Pallavicini Palace.

VENUS WEEPING FOR THE DEATH OF ADONIS.
VOLUMNIA AT THE FEET OF CORIOLANUS.

Milan

Brera Gallery.

PORTRAIT OF AMELIA, PRINCESS OF ORANGE.
THE VIRGIN AND CHILD, WITH ST. ANTHONY OF PADUA.
PORTRAIT OF A YOUNG LADY.
PORTRAIT OF VILLIERS, DUKE OF BUCKINGHAM.

Museo Artistico.

PORTRAIT OF HENRIETTA MARIA, CONSORT OF CHARLES I. OF ENGLAND.

Moderna

Coccapani Palace.

PORTRAIT OF ANTONIA DEMARINI LERCARI.

Naples

Gallery.

CUPID ASLEEP.

Cuomo Palace.

THE CRUCIFIXION.

Reale Palace.

A PORTRAIT.

Palermo

Church of S. Caterina.

THE VIRGIN AND CHILD.

Church of the Ospedale dei Sacerdoti.

SAINT ROSALIA.

Confraternity of the Rosary.

THE VIRGIN IN GLORY.

Parma

Gallery.

THE VIRGIN AND CHILD.
PORTRAIT OF ISABELLA CLARA EUGENIA, INFANTA OF SPAIN.

Rome

Quirinal Palace.

THE RESURRECTION.
ADORATION OF THE SHEPHERDS.

Borghese Palace.

CHRIST ON THE CROSS.
THE ENTOMBMENT.

Gallery of the Capitole.

PORTRAITS OF LUCAS AND CORNELIS DE WAEL.
PORTRAITS OF PIETER DE JODE AND HIS SON.

Corsini Palace.

THE VIRGIN AND CHILD.
CHRIST BEFORE PILATE.
ST. MARTIN DIVIDING HIS CLOAK.

Giustiniani Palace.

JESUS WASHING THE FEET OF HIS DISCIPLES.

Academy of St. Luke.

THE VIRGIN AND CHILD, WITH ADORING ANGELS.

Monte Cavallo Palace.

CHRIST ON THE CROSS.

Villa Albani.

CHRIST ON THE CROSS.
(Doubtful.)

Colonna Palace.

CARLO COLONNA, EQUESTRIAN PORTRAIT.

Turin.

Royal Gallery.

THE VIRGIN AND CHILD.
THE LAST SUPPER.
ST. FRANCIS HOLDING A DEATH'S HEAD.
ST. SEBASTIAN, WITH AN ANGEL DRAWING AN ARROW FROM HIS BODY.

SIR ANTHONY VAN DYCK

THE HOLY FAMILY (THE VIRGIN AND CHILD, ST. JOHN THE BAPTIST, ST. JOSEPH, AND ST. ELIZABETH).

THE LAMENTATION OVER CHRIST. (Grisaille.)

EQUESTRIAN PORTRAIT OF THOMAS, PRINCE DE SAVOIE-CARIGNAN.

THE THREE CHILDREN OF CHARLES I. OF ENGLAND.

RINALDO AND ARMIDA.

This is doubtful.

CHARITY.

This is doubtful.

PORTRAIT OF ISABELLA OF AUSTRIA, INFANTA OF SPAIN.

PORTRAIT OF A PRINCESS.

SIX PORTRAITS OF MEMBERS OF THE HOUSE OF SAVOY.

BACCHANTES.

THE ASSUMPTION OF THE VIRGIN.

Venice

Academy.

THE CRUCIFIXION.

Vicenza

Museo Civico.

THE HOLY CHILD ASLEEP, WITH A KNIGHT AND ST. ROSA.

RUSSIA

St. Petersburg

Hermitage Gallery.

THE HOLY FAMILY.

"La Vierge aux perdrix."

THE LAST SUPPER.

Painted in the manner of Rubens.

THE CRUCIFIXION.

THE DESCENT FROM THE CROSS.

Sketch for the altar-piece of the Béguinage at Antwerp, now in the museum of that town. Another like sketch, but in colours, in the collection of Madame André, Paris. Copies of the picture at Antwerp, in the Prado, and the collection of Lord Cobham.

THE DISBELIEF OF ST. THOMAS.

ST. SEBASTIAN.

PORTRAIT OF A MAN.

PORTRAIT OF A WOMAN.

These two pictures are sometimes attributed to Rubens.

PORTRAIT OF CHARLES I.

PORTRAIT OF QUEEN HENRIETTA MARIA.

These portraits were painted by command of the King, and presented to Lord Wharton.

WILLIAM II., PRINCE OF NASSAU.

WILLIAM LAUD, ARCHBISHOP OF CANTERBURY.

ANTHONY TRIEST, BISHOP OF GHENT.

HENRY DANVERS, EARL OF DANBY.

PHILIP, LORD WHARTON.

SIR THOMAS WHARTON.

ELIZABETH AND PHILADELPHIA WHARTON.

More probably daughters of Sir Thomas Carey.

LADY JANE GOODWIN.

THOMAS CHALONER.

SIR ROWLAND WANDESFORD.

JAN VAN DEN WOUVER.

ADRIAN STEVENS.

THE WIFE OF ADRIAN STEVENS.

PORTRAIT OF THE ARTIST JAN BRUEGHEL.

PORTRAIT OF THE ARCHITECT INIGO JONES.

A FAMILY GROUP.

Sometimes said to be the family of Snyders, the artist, but more probably the family of the artist Wildens.

PORTRAIT OF A YOUNG MAN.

A painting of the same person in the Munich Gallery is said to be a portrait of Van Dyck. There are also replicas in several English collections.

PORTRAIT OF AN OLD MAN.

This bust is said to be a portrait of Thomas Parr.

PORTRAIT OF MARC ANTOINE LUMAGNE, A BANKER IN PARIS, AND CONNOISSEUR.

Formerly ascribed to Jordaens.

PORTRAIT OF EVERARD JABACH, BANKER AND ART AMATEUR.

PORTRAIT OF LAZARUS MARKIJZUS, A DOCTOR OF ANTWERP.

SIR ANTHONY VAN DYCK

TWO LADIES SEATED IN A GARDEN.
Sometimes described as Queen Henrietta Maria and her sister-in-law the Queen of Bohemia, but really Anne, daughter of Sir Thomas Killigrew, and Lady Anne Dalkeith.

TWO LADIES IN A GARDEN.
Catherine, Duchess of Lennox and Richmond, and her sister, Elizabeth Howard, wife of Algernon Percy, Earl of Northumberland.

PORTRAIT OF A LADY (? ISABELLA BRANT, FIRST WIFE OF RUBENS).

PORTRAITS OF SUSANNA FOURMENT AND HER CHILD.
This is sometimes attributed to Rubens.

SPAIN

MADRID

PRADO.

ST. FRANCIS OF ASSISI.

THE BRAZEN SERPENT.
This has been attributed to Rubens.

ST. JEROME IN PENITENCE.
This has been attributed to Rubens.

THE BETRAYAL OF CHRIST.

MARY MAGDALEN.

CHRIST CROWNED WITH THORNS.

ST. FRANCIS OF ASSISI BEFORE A CRUCIFIX.

DIANA AND ENDYMION WITH A SATYR.

PORTRAIT OF MARY RUTHVEN, WIFE OF THE PAINTER.

PORTRAITS OF SIR ANTHONY VAN DYCK, AND JOHN DIGBY, EARL OF BRISTOL.

PORTRAIT OF THE PAINTER WHEN A BOY.

PORTRAIT OF A LADY.

PORTRAIT OF A MUSICIAN.

PORTRAIT OF AMELIA VON SOLMS-BRAUNFELS, PRINCESS OF ORANGE.

PORTRAIT OF CHARLES I. OF ENGLAND, ON HORSEBACK.

PORTRAIT OF DIANA, COUNTESS OF OXFORD.

PORTRAIT OF CHARLES II. OF ENGLAND WHEN A BOY.

PORTRAIT OF COUNT HENDRIK VAN DEN BURG.

PORTRAIT OF THE CARDINAL FERDINAND, ARCHDUKE OF AUSTRIA.

PORTRAIT OF FREDERICK HENRY, PRINCE OF ORANGE.

PORTRAIT OF MARTIN RYCKAERT, PAINTER.
PORTRAIT OF FRANCIS DE MONCADE.
PORTRAIT OF HENDRIK LIBERTI, ORGANIST.

SWEDEN

Stockholm

Gallery.

TIME CLIPPING THE WINGS OF LOVE.
VENUS WEEPING FOR THE DEATH OF ADONIS.
THE GENIUS OF ARTS AND SCIENCES.
This is doubtful.
ST. JEROME.
THE DEAD CHRIST.

UNITED STATES

Chicago

Art Institute.

PORTRAIT OF HELENA DU BOIS.

New York

Metropolitan Art Museum.

PORTRAIT OF JAMES, DUKE OF LENNOX.





Photo. Hanfstaengl

CORONATION OF SAINT ROSALIA BY THE CHILD JESUS

BELVEDERE GALLERY, VIENNA



MINERVA AT THE FORGE OF VULCAN

Photo. Hanfstaengl

BELVEDERE GALLERY, VIENNA



Phot. Hanfstaengl

THE VIRGIN AND CHILD, WITH SAINT JOSEPH — BELVEDERE GALLERY, VIENNA



Photo. Hanfstaengl

SAINT FRANCIS LISTENING TO CELESTIAL MUSIC

BELVEDERE GALLERY, VIENNA



Photo. Hanfstaengl

PRINCE RUPERT
OF THE PALATINATE

BELVEDERE GALLERY, VIENNA



Photo. Hanfstaengl

MARIA LOUISA DE TASSIS

LIECHTENSTEIN GALLERY, VIENNA



Photo. Delocut

CHRIST ON THE CROSS

ROYAL MUSEUM, ANTWERP



Photo. Deloeul

THE LAMENTATION OVER CHRIST — ROYAL MUSEUM, ANTWERP

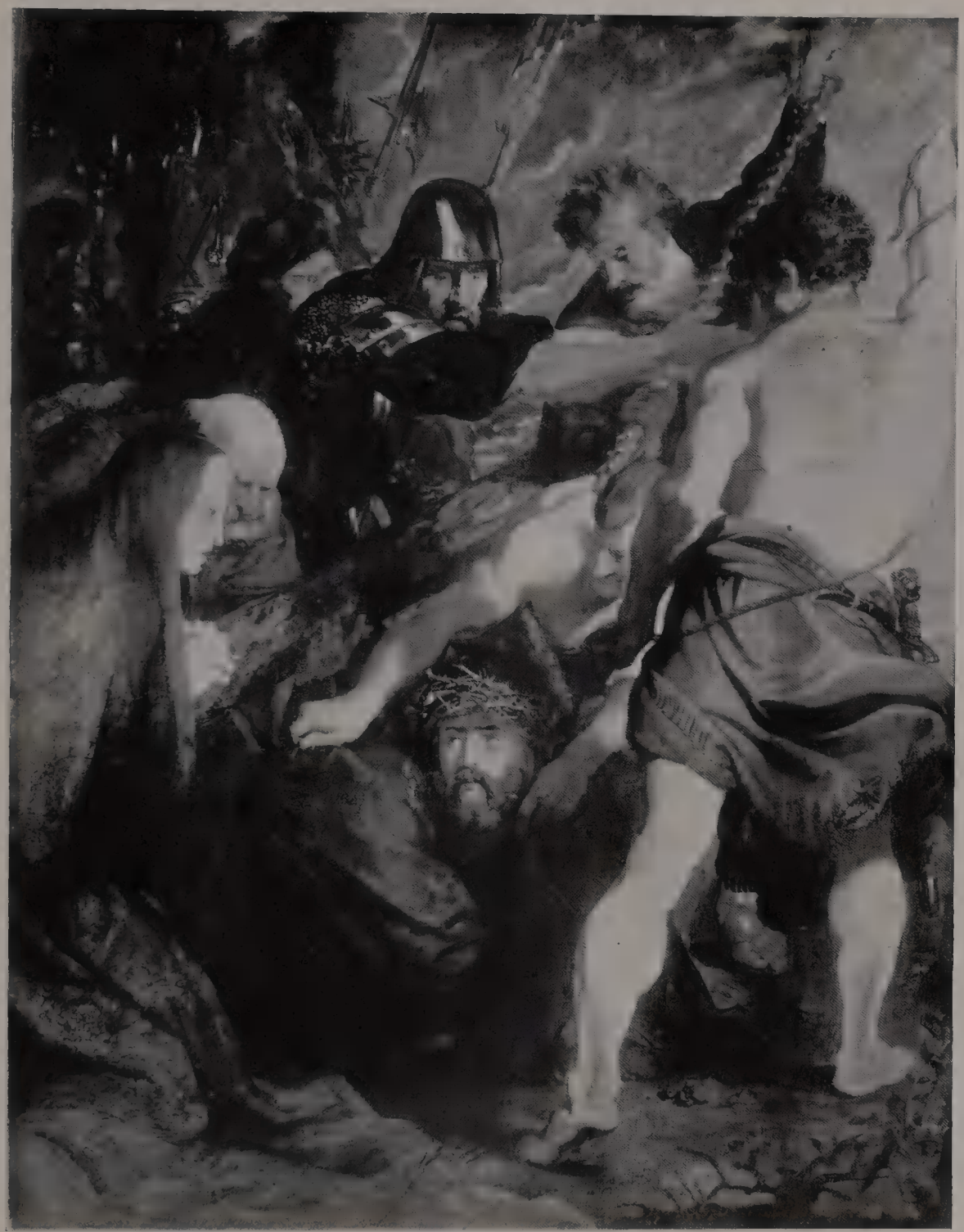


Photo. Deloeul

JESUS BEARING THE CROSS

CHURCH OF ST. PAUL, ANTWERP



Photo. Deloeul

SAINT SEBASTIAN, WITH ANGELS REMOVING THE ARROWS FROM HIS WOUNDS

CHURCH OF SCHELLE



Photo Mansell

THE VIRGIN AND CHILD, WITH TWO DONORS — LOUVRE, PARIS



Photo. Braun, Clement & Co.

RINALDO AND ARMIDA

LOUVRE, PARIS



PORTRAIT OF CHARLES I. LOUVRE, PARIS



PRINCE CHARLES LOUIS
AND PRINCE RUPERT OF BAVARIA

Photo. Neuerdein freres
LOUVRE, PARIS



Photo. Mansell

PORTRAIT OF THE DUKE OF RICHMOND — LOUVRE, PARIS



Photo. Hanfstaengl

THE VIRGIN AND CHILD, WITH THE MAGDALEN — ROYAL GALLERY, BERLIN



Photo. Hanfstaengl

CHRIST CROWNED WITH THORNS — ROYAL GALLERY, BERLIN



PORTRAITS OF SEBASTIAN LEERSE, HIS WIFE AND SON

Photo. Hanfstaengl

GRAND DUCAL GALLERY, CASSEL



Photo. Bruckmann

SAINT JEROME — ROYAL GALLERY, DRESDEN



Photo. Bruckmann

THE DRUNKEN SILENUS — ROYAL GALLERY, DRESDEN



Photo. Bruckmann

HENRIETTA MARIA, QUEEN TO CHARLES I. ROYAL GALLERY, DRESDEN



Photo. Hanfstaengl

PORTRAIT OF THE PAINTER — PINACOTHEK, MUNICH



PORTRAIT OF MARY RUTHVEN,
WIFE OF THE ARTIST

Photo. Hanfstaengl
PINACOTHEK, MUNICH



Photo. Hanfstaengl

PORTRAIT OF AN ARTIST — NATIONAL GALLERY, LONDON



Photo. Mansell

THE EMPEROR THEODOSIUS REFUSED ADMISSION INTO THE CHURCH

NATIONAL GALLERY, LONDON

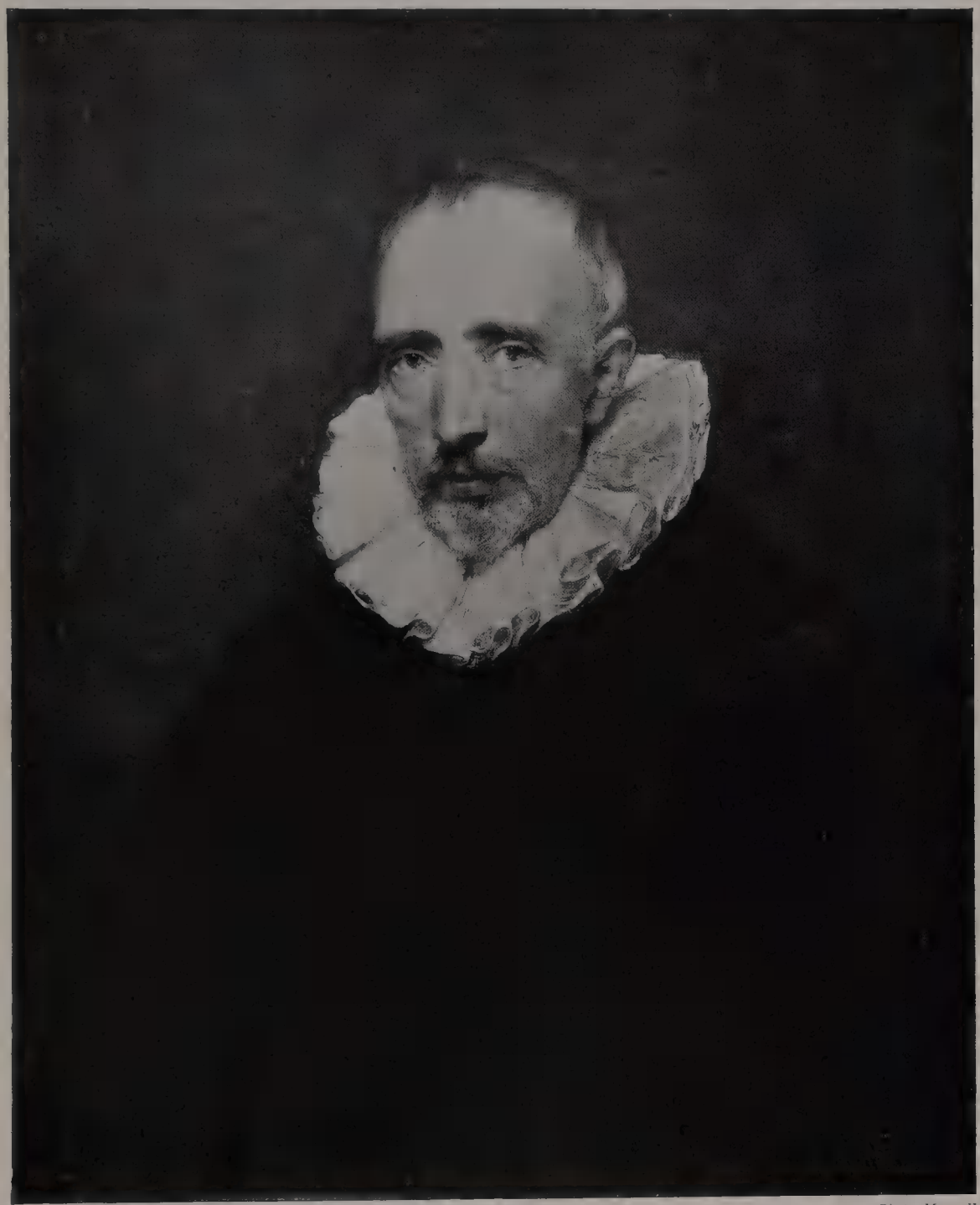


Photo. Mansell

PORTRAIT OF CORNELIUS VAN DER GEEST — NATIONAL GALLERY, LONDON



Photo. Mansell

CHILDREN OF CHARLES I. (DETAIL) NATIONAL PORTRAIT GALLERY, LONDON



Photo. Spooner

CUPID AND PSYCHE

HAMPTON COURT



THE VIRGIN AND CHILD

Photo. Mansell
DULWICH GALLERY

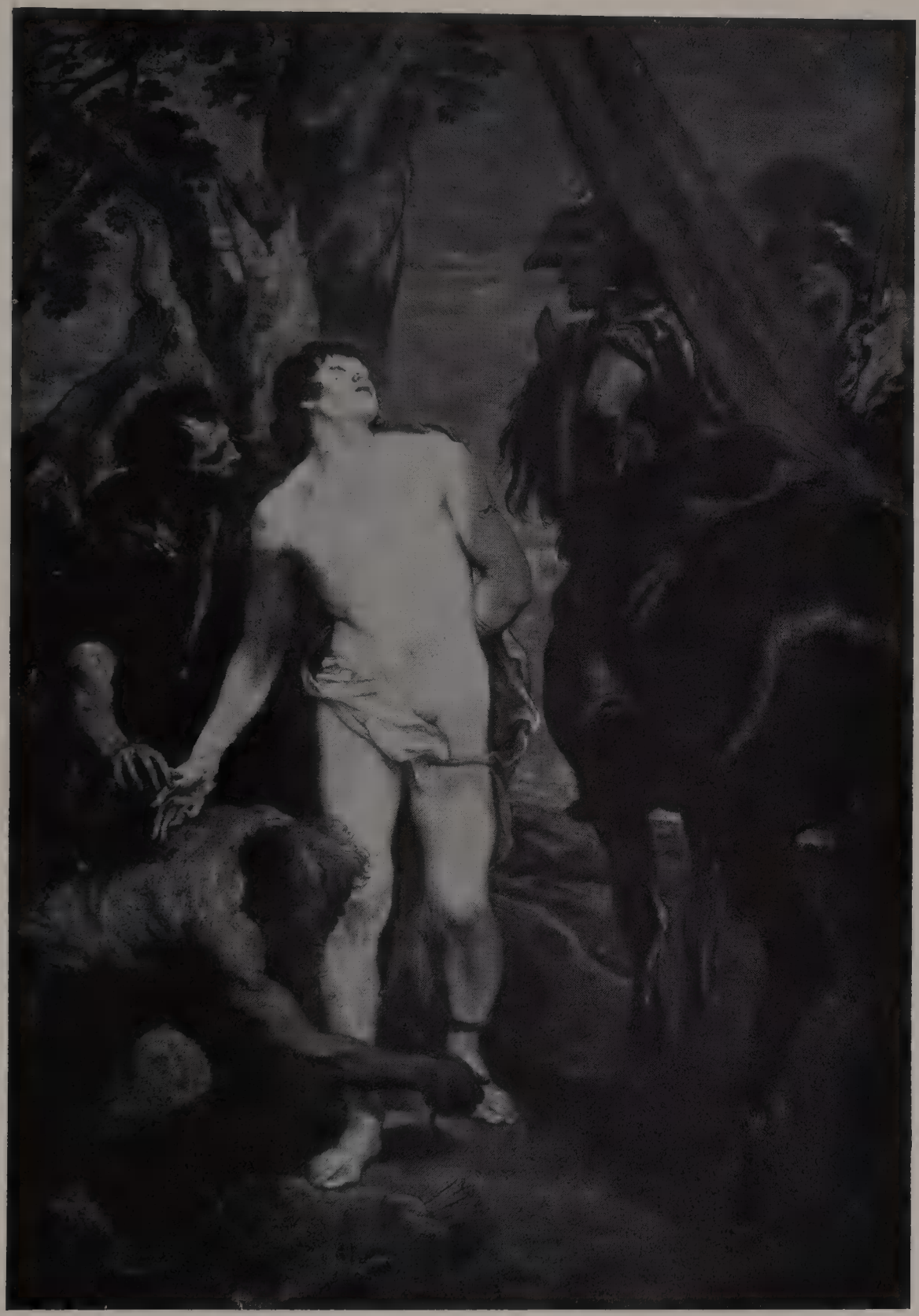


Photo. Annan

SAINT SEBASTIAN — NATIONAL GALLERY, EDINBURGH



CHARLES I., HIS QUEEN AND CHILDREN

Photo Hanfstaengl
WINDSOR CASTLE



Photo. Hanfstaengl

VENETIA, LADY DIGBY

WINDSOR CASTLE



Photo. Hanfstaengl

PORTRAIT OF QUEEN HENRIETTA MARIA

WINDSOR CASTLE



Photo. Hanfstaengl

THOMAS FRANCIS OF SAVOY,
PRINCE DE CARIGNAN

WINDSOR CASTLE



Photo. Hanfstaengl

MARY VILLIERS, DUCHESS OF RICHMOND — WINDSOR CASTLE



Photo. Hanfstaengl
WINDSOR CASTLE

BÉATRICE DE CUSANCE,
PRINCESSE DE CANTE-CROIX



Photo. Hanfstaengl

LUCY, COUNTESS OF CARLISLE — WINDSOR



Photo. Hanfstaengl

PRINCE CHARLES IN ARMOUR — WINDSOR

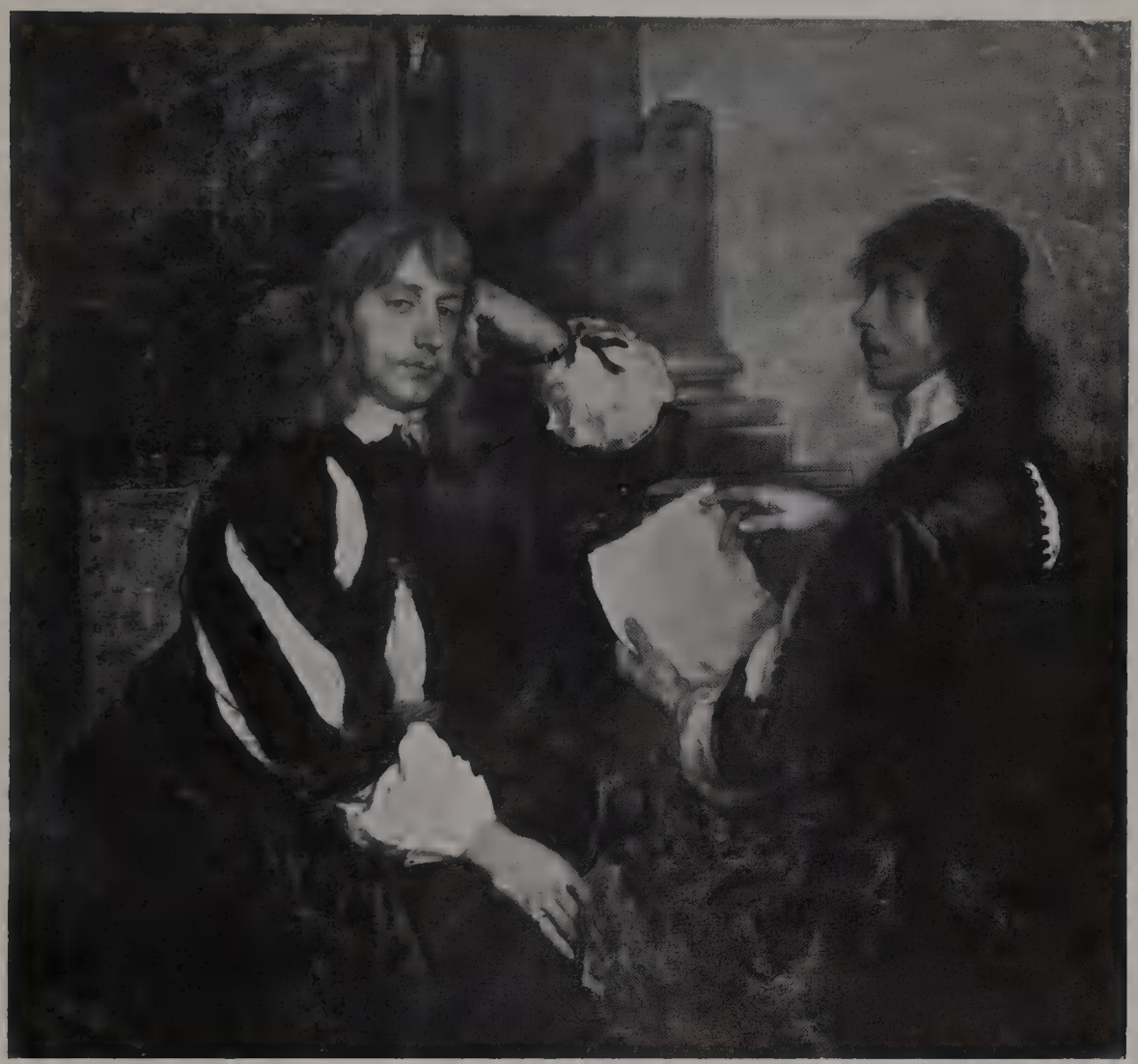


Photo. Hanfstaengl

THOMAS KILLIGREW AND THOMAS CAREW — WINDSOR CASTLE



Photo. Hanfstaengl

CHARLES I. ON A YELLOW HORSE — BUCKINGHAM PALACE



Photo. Hanfstaengl

THE VIRGIN AND CHILD — BUCKINGHAM PALACE



THE MYSTIC MARRIAGE OF SAINT CATHERINE

Photo. Hanfstaengl
BUCKINGHAM PALACE



Photo. P. Delocul

LORD JOHN AND LORD BERNARD STUART — LORD DARNLEY, COBHAM HALL



Photo. Braun, Clement & Co.

THOMAS, EARL OF ARUNDEL,
AND HIS GRANDSON

THE DUKE OF NORFOLK,
ARUNDEL CASTLE



Photo. Dewald

CHRIST ON THE CROSS — RIJKS MUSEUM, AMSTERDAM



Photo. Hanfstaengl

THE PENITENT MAGDALEN — RIJKS MUSEUM, AMSTERDAM

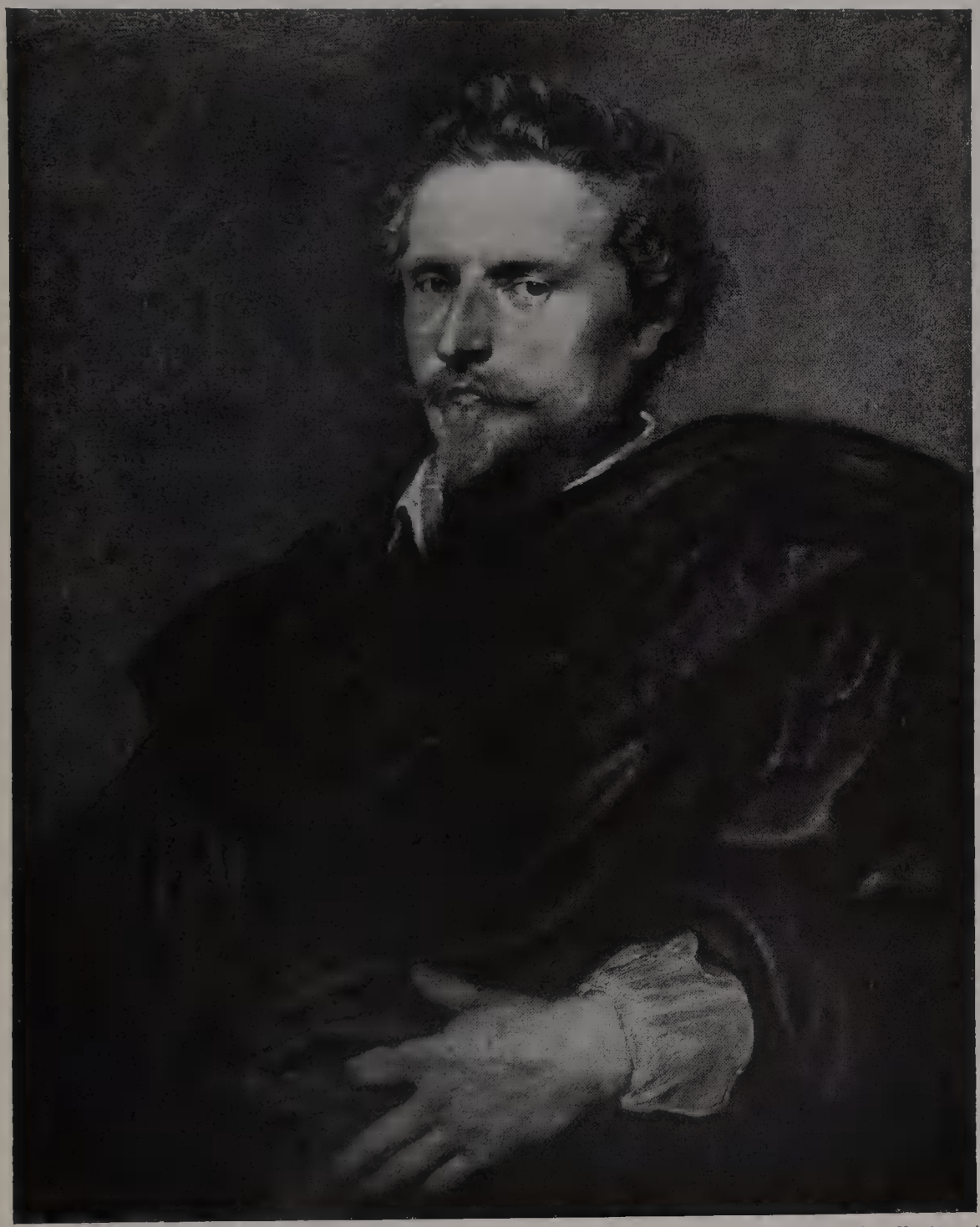


Photo. Hanfstaengl

PORTRAIT OF J. B. FRANCK

RIJKS MUSEUM, AMSTERDAM



Photo. Hanfstaengl

WILLIAM II., PRINCE OF ORANGE, AND MARY, DAUGHTER OF CHARLES I.

MUSEUM, AMSTERDAM



Photo. Mansell

ANNA WAKE, WIFE OF SIR . . . SHEFFIELD — ROYAL MUSEUM, THE HAGUE



Photo, Anderson

REPOSE OF THE HOLY FAMILY

PITTI PALACE, FLORENCE



Photo. Brogi

PORTRAIT OF CARDINAL GUIDO BENTIVOGLIO — PITTI PALACE, FLORENCE



Photo. Anderson

CHARLES V. UFFIZI GALLERY, FLORENCE



Photo. Brogi

JEAN MONTFORT — UFFIZI GALLERY, FLORENCE



Photo. Brogi

MARGARET OF LORRAINE — UFFIZI GALLERY, FLORENCE



Photo. Brogi

CHRIST AND THE TRIBUTE MONEY — PALAZZO BIANCO, GENOA



Photo. Alinari

THE CRUCIFIXION — ROYAL PALACE, GENOA



Photo. Brogi

PORTRAIT OF ANTON GIULIO, MARCHESE DI BRIGNOLE-SALA

PALAZZO ROSSO, GENOA



Photo. Brogi

THE VIRGIN AND CHILD,
WITH SAINT ANTHONY OF PADUA

BRERA, MILAN



Photo. Anderson

PORTRAIT OF A YOUNG LADY

BRERA, MILAN



Photo. Alinari

THE VIRGIN AND CHILD, WITH ANGELS — ACADEMY OF ST. LUKE, ROME



Photo. Brogi

THE HOLY FAMILY — ROYAL GALLERY, TURIN



Photo. Anderson

THREE CHILDREN OF CHARLES I. ROYAL GALLERY, TURIN

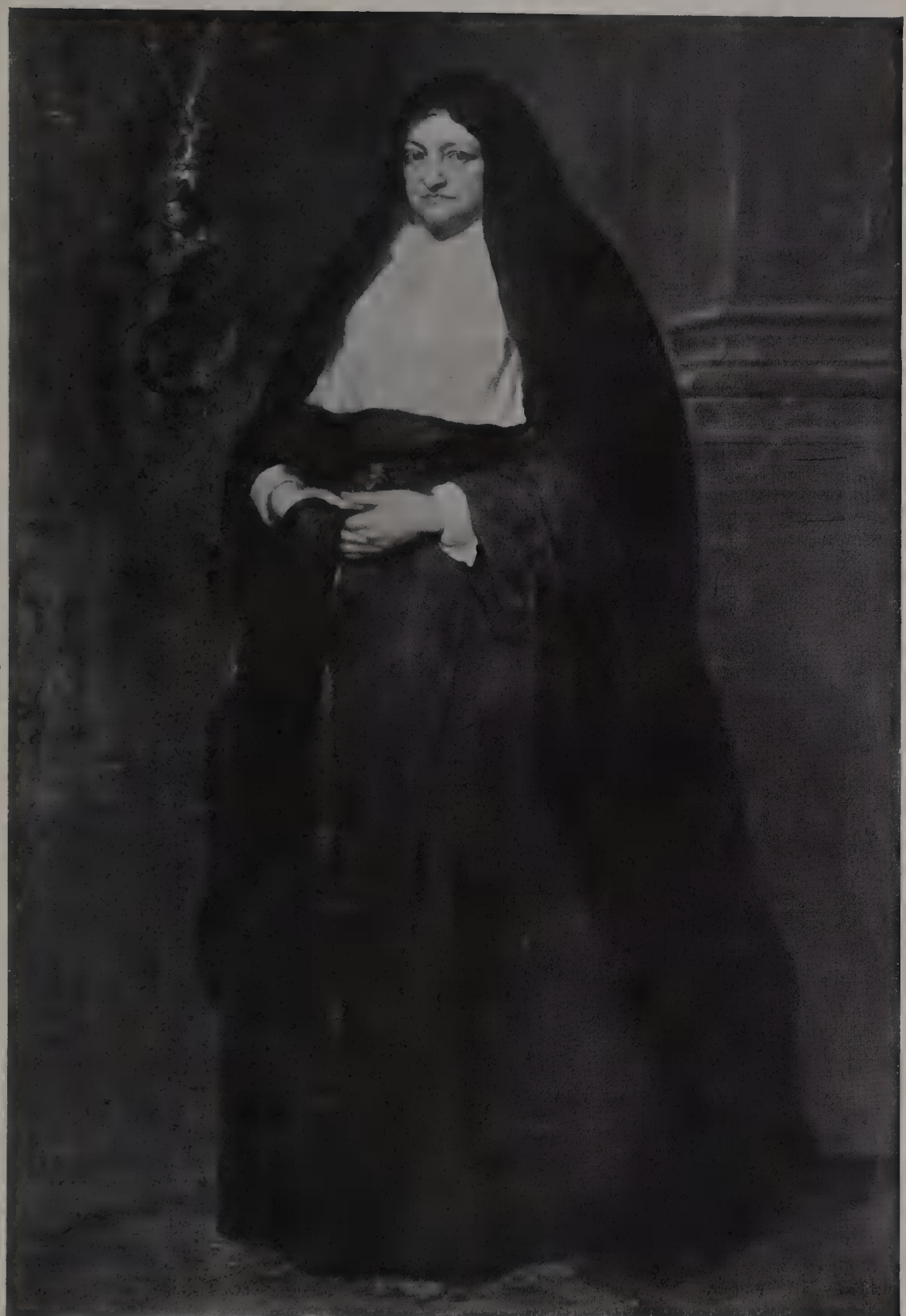


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ISABELLA OF AUSTRIA, INFANTA OF SPAIN — ROYAL GALLERY, TURIN



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